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COMPACT SYSTEM**

Saturday 30 July 2011

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Amateur Photographer For everyone who loves photography

THE PINHOLE is the seed from which all photography has grown. This microscopic germ, this black hole, is the origin and passage for our understanding of light, the way it travels and how it can be harnessed for art and science. Photography was born the moment it was noted that an inverted image is created as light passes from outside to inside through a hole in a wall. For focus we made pinholes smaller, before discovering water and then glass lenses. Finally, to methods for making permanent those fleeting shapes drawn where the light fell – with charcoal then pencil, silver then diodes.

We use the pinhole still, but a variable aperture fed with light channelled by glass. Returning to the

genesis of our love might seem a backward step, but Doug Chinnery shows this week the value in doing so. Progress doesn't have to be built on a series of disposable developments. If you can look back and see only a train of potentials ripe for revisiting, your experience and outlook will be enriched. With digital photography risk is removed and success assured. With film the old anticipation still beats. You might just find heaven through the point of a needle, rather than its eye.



Damien Demolder
Editor

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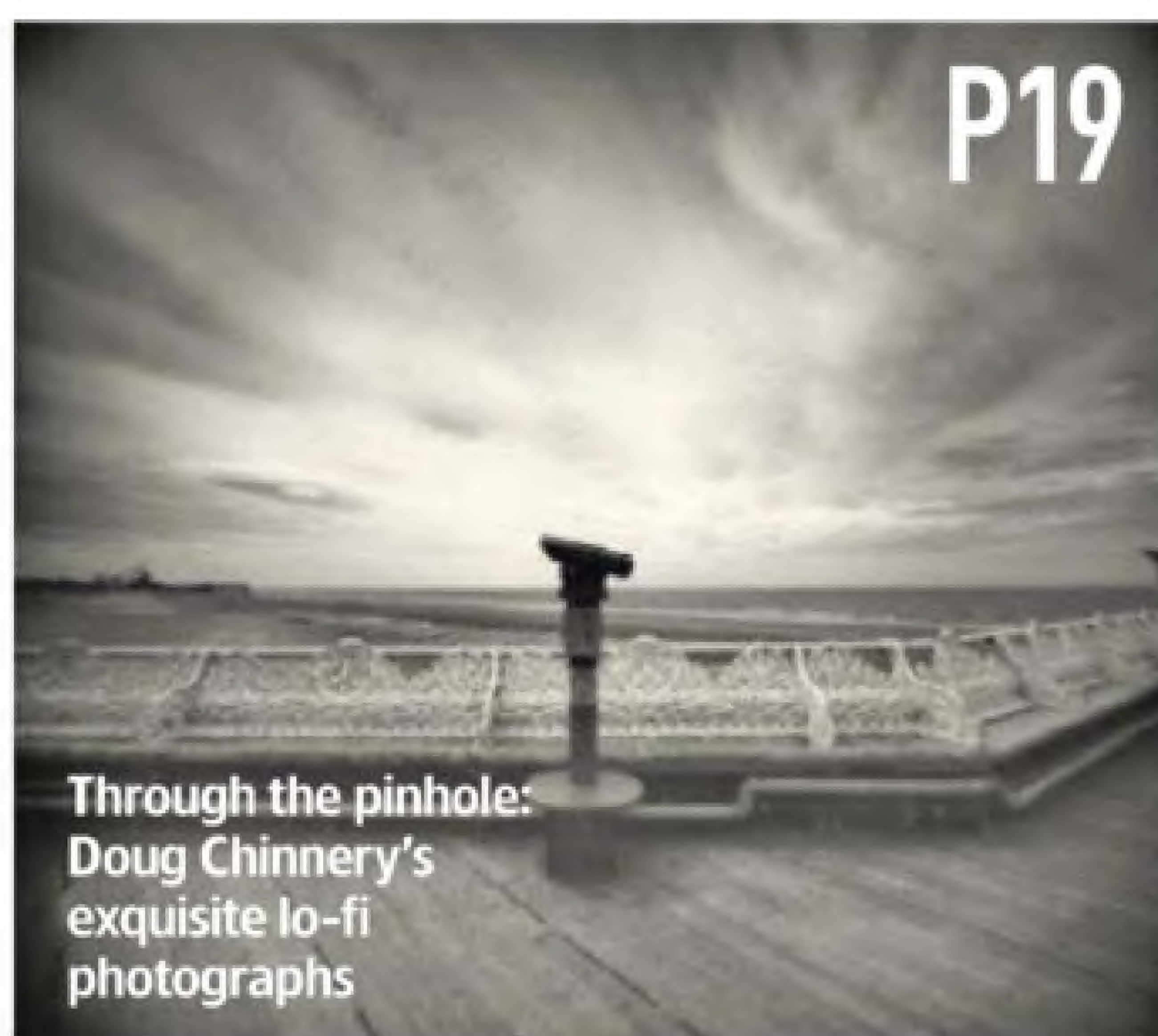
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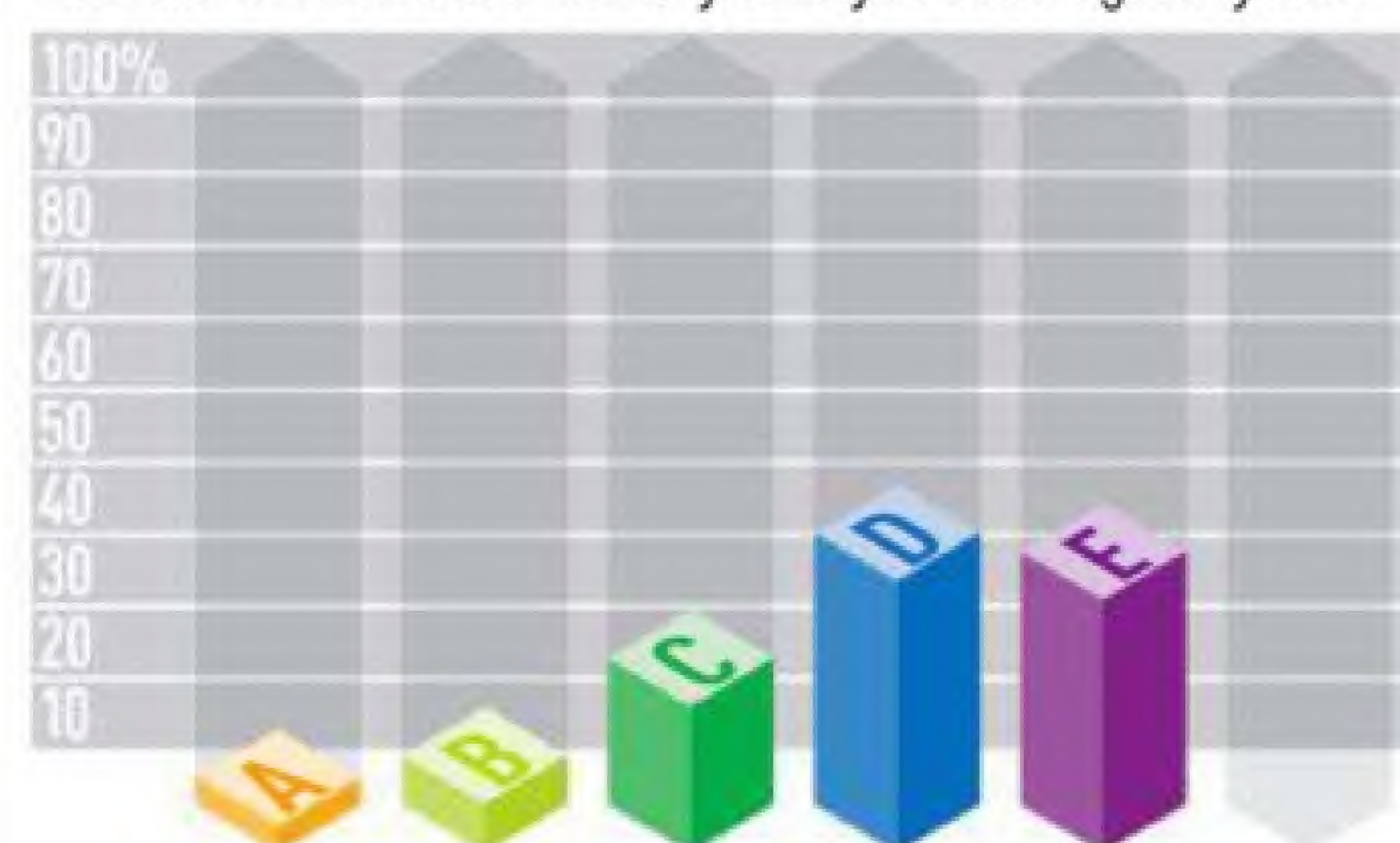
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IN AP 9 JULY WE ASKED...

How old is the oldest memory card you still regularly use?



YOU ANSWERED...

A Newer than 1 month	2%
B Newer than 1 year	6%
C Between 1 and 2 years	20%
D Between 2 and 4 years	37%
E Older than 4 years	35%

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Poised beauty:
Discover the
wonders of London's
Richmond Park
through the lens of
Alex Saberi

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8123
Email amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2517 **Email** lee_morris@ipcmedia.com **AP Subscriptions Telephone:** 0845 676 7778
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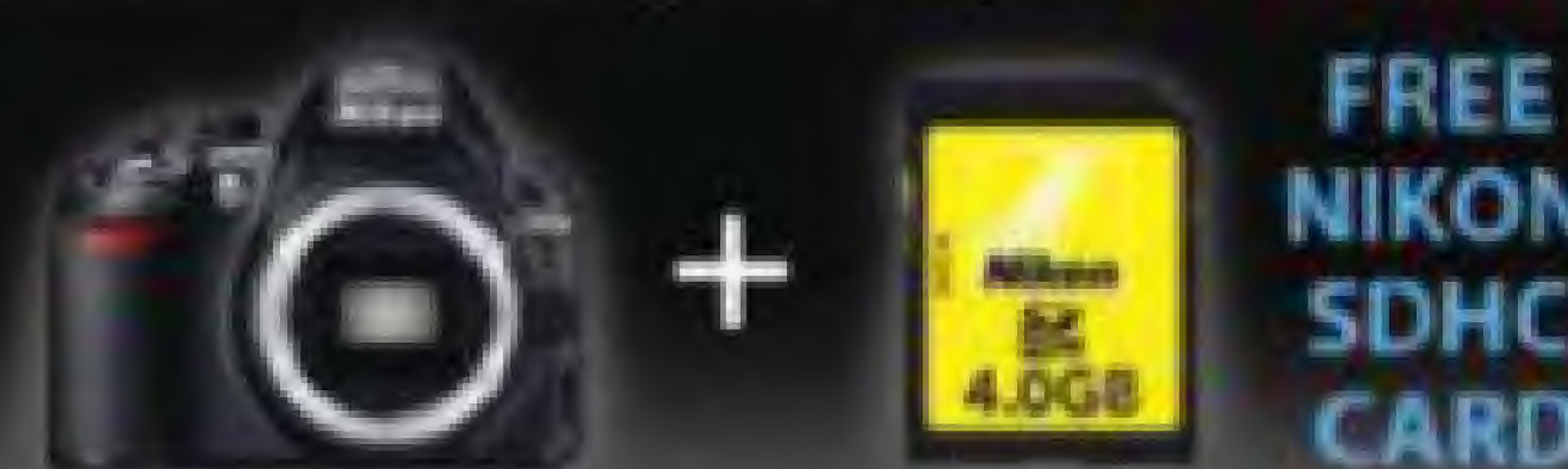
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• ‘Security’ bans castle pic • One-man protest pays off

ENGLISH HERITAGE ADMITS PHOTOGRAPHY FOUL-UP

AP RIGHTS WATCH
Committed to defending your photographic rights!

ENGLISH Heritage has been forced to apologise after wrongly ordering a man to hand over £100 before allowing him to take a self-portrait in front of Carlisle Castle in Cumbria.

The climbdown comes nine months after English Heritage incorrectly claimed ownership of all images of the historic tourist attraction Stonehenge in Wiltshire.

According to Carlisle's local newspaper the *News & Star*, Robert Reid, 74, had planned to send the picture of himself with his car, taken in the driveway of

Carlisle Castle, to a car magazine.

Robert told the paper he had taken the picture to mark his recent win of a cup at a Volvo Owners Club rally. But a ‘security guard’ told him he needed permission and that he was trespassing on their property.

‘I wasn’t moving. I told her I’d done national service with the Border Regiment in the castle,’ said Robert.

He added: ‘It’s ridiculous that a citizen of Carlisle can’t take a photo in front of the castle. I thought I was going to end up in the dungeon.’

Robert protested and was eventually allowed to proceed with his shot.

An English Heritage spokesman denied that Robert had been stopped by a security guard, telling *Amateur Photographer* that the staff member was, in fact, part of the ‘visitor operations team’.

‘A staff member did incorrectly inform Mr Reid that he could not take a picture on site.’

He added: ‘It was a mistake. There was some confusion. We are sorry for the inconvenience and frustration that this has caused.’

‘Members of the public are free to take pictures for personal use.’

The spokesman explained that commercial photographers must seek permission and pay a ‘small fee’ for pictures taken for ‘financial gain’.

In a similar debacle last October, English Heritage issued a statement to photographers after it sent an email banning the commercial use of images of Stonehenge (see AP 13 November 2010).

The storm centred around a message sent to the picture agency fotoLibra, which read: ‘We are sending you an email regarding images of Stonehenge on your fotoLibra website. Please be aware that any images of Stonehenge cannot be used for any commercial interest, all commercial interest to sell images must be directed to English Heritage.’

Following protests by photographers, English Heritage said it regretted ‘confusion’ caused by the email sent, adding: ‘We do not control the copyright of all images of Stonehenge and have never tried to do so.’

It said that photographers were free to share images of Stonehenge on Flickr and similar not-for-profit image websites.



Carlisle Castle in Cumbria, where Robert Reid eventually took his photograph

SNAP SHOTS

● Canon has announced plans to boost DSLR production in Taiwan by increasing capacity at its plant in Taichung and building another factory nearby, reports the Japanese press. The new 70,000 square metre plant, expected to be 90km south of Taichung city, will employ more than 1,000 staff and cost 10 billion yen. The move will increase Canon's DSLR output by around 3m units per year, reported Reuters. Canon UK had yet to respond to our request for comment.

● Jessops has announced a new photo software application for smartphones that allows users to order photographic prints. The Android app allows users to choose their favourite shots for delivery at home as either 6x4in or 7x5in prints, on Fuji-made paper. Visit <http://photo.jessops.com/mobile.html> for details.

FUJI EYES UP SYSTEM CAMERA RE-ENTRY

FUJIFILM has become the latest company to consider the launch of a compact system camera (CSC).

The news follows a deluge of press reports suggesting that Fuji is set to launch a mirrorless system camera this year.

Responding to the reports, a spokesperson for Fujifilm UK told us: ‘We are indeed studying the opportunities and may re-enter the market.’

Fuji has declined to elaborate, but we can assume that ‘re-enter’ refers to the interchangeable-lens camera arena, as CSCs are not, technically, DSLRs. DSLRs are the only system cameras that Fuji has

experience of in the past (see the Fujifilm FinePix S5 Pro DSLR, right).

Takeshi Higuchi, head of Fuji's camera division, told Reuters news agency that it aims to become the fourth largest camera maker by March 2012 and the number three manufacturer two years later.

Higuchi said Fuji plans to expand production to south-east Asia, seeking a manufacturing plant outside China. He told Reuters that the firm would have no difficulty making a mirrorless camera and lenses on its own.



Do you have a story?

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amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTO DIARY

Wednesday 27 July

EXHIBITION Construction Works by various artists, until 16 September at The Front Room, London EC1R 3EA. Tel: 0207 833 2330. Visit www.troikaeditions.co.uk. **EXHIBITION** Chernobyl's Zone of Alienation by Darren Nisbett, until 31 July at Rhubarb and Custard, Eton, Berks SL4 6AS. Tel: 01753 676 404. Visit www.rhubarbandcustard.com.

Thursday 28 July

DON'T MISS WOMAD, music, arts and dance festival, until 31 July at Charlton Park, Malmesbury, Wilts. Visit www.womad.org. **EXHIBITION** A Journey Through Trees by Ben Gold, until 29 July at Exposure Gallery, London W1W 8BU. Tel: 0207 907 7130. Visit www.exposure.net.

Friday 29 July

EXHIBITION Presence, landscape photography by John Eastwood, until 7 August at Castle Park Arts Centre, Frodsham, Cheshire WA6 6SE. Tel: 01928 735 832. Visit www.castleparkarts.co.uk. **EXHIBITION** Kanaval by Leah Gordon (images of Haiti), until 30 July at Side Gallery, Newcastle upon Tyne NE1 3JE. Visit www.amber-online.com.

Saturday 30 July

EXHIBITION Arab Revolutions by various photographers, until 4 September at Third Floor Gallery, Cardiff CF10 5AD. Tel: 02921 159 151. Visit www.thirdfloorgallery.com. **DON'T MISS** Truro Rowing Club Annual Regatta (11am-3pm). Tel: 01872 862 090. Visit www.nationaltrust.org.uk.



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Sunday 31 July

DON'T MISS London Street Photography Festival 2011, exhibitions at various venues across London, until 31 July. Visit www.londonstreetphotographyfestival.org/diary. **EXHIBITION** The Female Body as a Canvas by Julio Cesar Osorio, ends 31 July, at The Library, London N1 1RU. Tel: 0207 704 6977. Visit www.jcstudiosoho.com.

Monday 1 August

EXHIBITION Polonia and Other Fables by Allan Sekula, until 19 August at Belfast Exposed Photography, Belfast BT1 2FF. Tel: 028 9023 0965. Visit www.belfastexposed.org. **EXHIBITION** and sale of panoramic and contemporary work by Adrian Oakes, until 8 August at A La Ronde, Exmouth, Devon EX8 5BD. Tel: 01395 265 514. Visit www.nationaltrust.org.uk.



© MARK WHITAKER

Tuesday 2 August

LATEST AP ON SALE

EXHIBITION Max Whitaker – Faces of the Blues, until 30 August at RPS Gallery, Bath BA2 3AH. Tel: 01225 325 733. Visit www.rps.org. **EXHIBITION** by Hollywood photographer Cornel Lucas, until 27 August at Chris Beetles Fine Photographs, London W1B 4DE. Visit www.chrisbeetlesfinephotographs.com.

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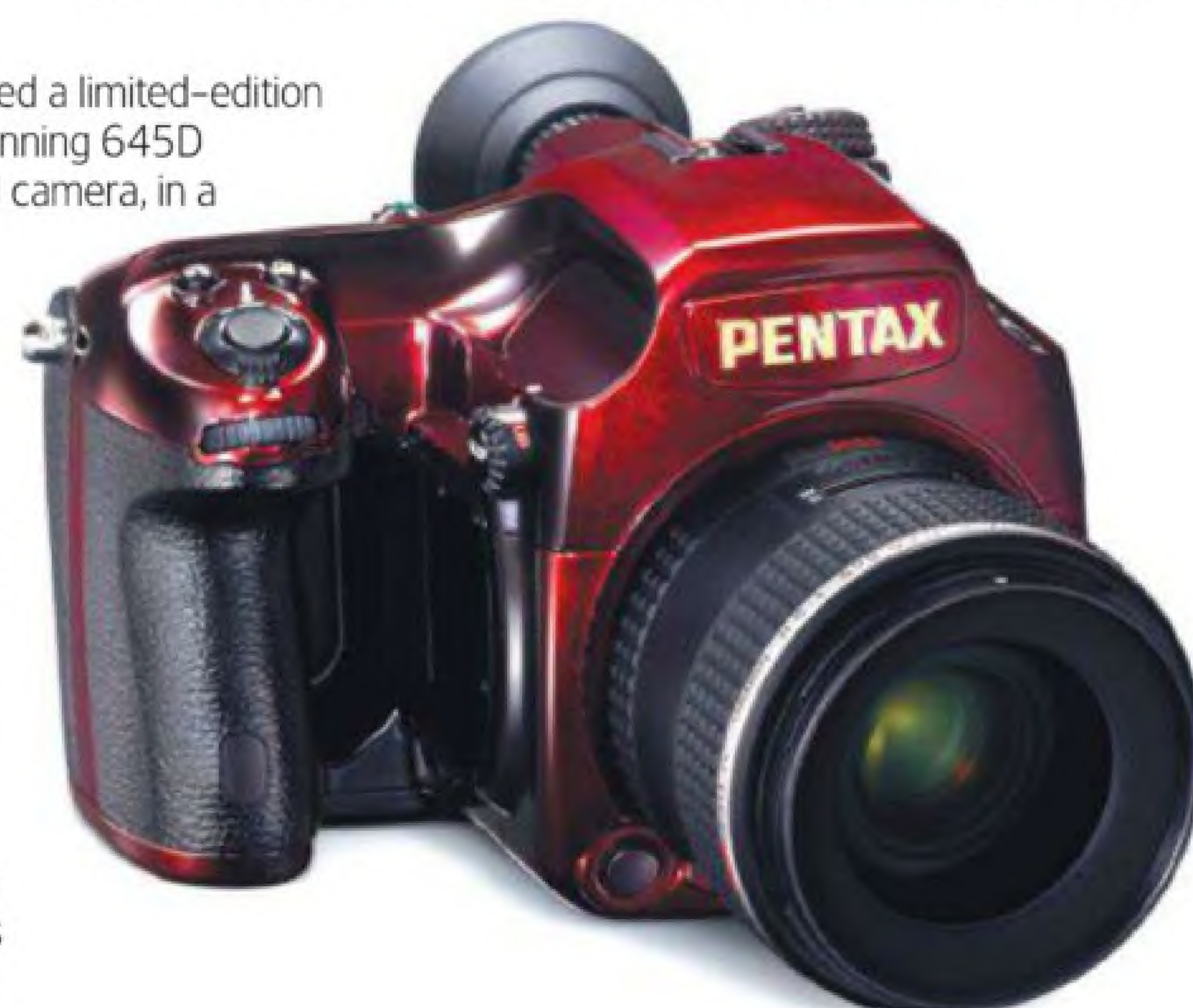
PENTAX RELEASES 'RED' 645D CAMERA

PENTAX has released a limited-edition version of its award-winning 645D medium-format digital camera, in a 'red-lacquer finish'.

The kit, available in Japan, includes a 645D camera body, centre-spot-matte focusing screen (DS-80), body mount cap and leather strap.

The 645D Japan will be available until 20 September 2011 and made to order, says Pentax.

It can be ordered via UK retailers. For details visit www.pentax.co.uk.



MAGNUM ACES TO TEST FUTURE LEICA KIT

PHOTOGRAPHERS working for the renowned agency Magnum Photos will be handed Leica camera gear to test before new products hit the market.

The move is part of an agreement on 'technological and photographic co-operation'.

Stefan Daniel, head of product management at Leica Camera AG, said: 'The collaboration between Magnum and Leica will help us to develop and construct better and better equipment to meet the needs of professional photographers.'

'This applies to field reports on the

practical use of our products currently available, as well as to the testing of future products in the field.'

Daniel added: 'Just how do our cameras and lenses stand up to difficult working conditions?

'This knowledge is an extremely welcome and important addition to our in-factory testing procedures and is eminently suitable as a further tool for ensuring that our products are always perfectly capable of matching any demands set by the tough everyday work of professional photographers.'

SONY PHOTO COMP GOES 3D

SONY has introduced a 3D stills and video category into its World Photography Awards. '3D video and photography is experiencing exponential growth,' said a Sony World Photography Awards spokesman. 'Practitioners in the spheres of film, art and photography are embracing new, dynamic 3D technology to push their art forms further than ever before.'

Entrants can enter 3D images, captured using stills or video cameras, into two

categories: 3D Panoramic and 3D Still.

Tatsuya Akashi, vice-president of Digital Imaging at Sony Europe, added: 'At Sony we're passionate about pushing the boundaries within digital imaging innovation.'

'3D technology provides a new way for people to explore their creativity and we look forward to seeing some exciting entries to these new categories.'

The closing date for entries is 4 January 2012. For details visit www.worldphoto.org.

SNAP SHOTS

● Specialist printing lab Metro has launched an online ordering and delivery service called Metroprint. Based at its lab in Clerkenwell, London, services include Ilford b&w silver gelatin prints and 'supersized' (60x60in) prints. Managing director Ben Richardson said: 'Since the 1980s, we have continued to evolve and adapt to the ever-changing industry, and the launch of Metroprint marks the next phase, making it more convenient for photographers to access our portfolio of specialist print service online.' For full details, including prices, visit www.metro-print.co.uk.

● Camera Box, a firm based in Kettering, Northamptonshire, has asked AP to make clear that it is in no way connected with online mail-order retailer Camerabox (<http://camerabox.co.uk>), which recently went into administration. As AP correctly reported in its 9 July issue, Camerabox – the outfit that has ceased trading – is based in Thame, Oxfordshire. However, we are happy to clarify this.



Do you have a story?

Contact Chris Cheesman
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NORTH-WEST CAMERA SHOP CHAIN HITS BUFFERS

WILDING Photographic Ltd, which runs seven independent camera shops across the north-west of England, has ceased trading, with the loss of 24 jobs.

The firm blamed 'crippling' rents at several of the stores as a key factor in the demise of the 63-year-old business.

Chris Lea, one of the directors, said: 'Over a three-year period, rent at the Wilmslow [in Cheshire] shop doubled.'

He told us that the economic climate had also played a part in the closures, as well as competition from internet retailers.

Lea said that the firm had been put into 'voluntary liquidation'. However, Manchester-based insolvency practitioners MCR, which is helping to wind up the company, declined to comment on the precise status of the firm as we went to press.

Commenting on the chain's downfall, Lea said: 'I wouldn't say it was inevitable. It's been tough on the high street for two or three years. Since Christmas it's been particularly bad.'

Lea added that 24 staff across the group

have been made redundant, although five will be re-employed.

Wildings, which is based in Wigan, Greater Manchester, also operates a postal and mail-order firm, buyacamera.co.uk, owned by the same directors as a separate business in Standish, Lancashire. This will continue to trade.

Five staff will be re-employed at the re-opened Chorley store in Lancashire and at buyacamera.co.uk, said Lea.

The firm, which trades as Wildings, started life in 1948 as a commercial studio. It began selling photographic gear in 1960.

Priding itself on the quality of its advice and service, Wildings ran camera stores in Bolton, Greater Manchester; Chorley; Macclesfield, Cheshire; Manchester; Northwich, Cheshire; Wigan and Wilmslow. Services offered by Wildings included camera repairs, passport photos, canvas prints and photo restoration.

Lea said that the Chorley branch may re-open, and there is a possibility that two other stores will be saved. However, details



This is how www.wilmslow.co.uk broke the news of the Wilmslow shop's closure

of who will run any surviving shops – and the trading name – have yet to be disclosed.

MCR declined to comment further and requested that all creditors and customers direct any queries to MCR, The Chancery, 58 Spring Gardens, Manchester M2 1EW. Tel: 0161 827 9000. As we went to press, MCR convened a meeting of creditors, due to take place on 20 July.

POLICE ON BEAT TO SNAP CRIME SUSPECTS



POLICE across the United States have been given licence to photograph members of the public using iPhones, to establish whether their face matches a criminal database via facial recognition software.

Law-enforcement agencies in the US are gearing up to kit out police forces with the technology in September in a move likely to raise privacy concerns, reports *The Wall Street Journal*.

The device, called Moris, is a piece of hardware that attaches to an iPhone and is designed to recognise whether the person has a criminal history from an image of their face or the iris of the eye.



'The Moris system analyses 235 unique features in each iris and uses an algorithm to match that person with their identity if they are in the database,' reports the paper. A police officer would need to be no more than five feet away for the facial recognition software to work, based on an image of their face alone. The system analyses '130 distinguishing points on the face', according to the newspaper.

Asked whether UK police are planning to use the technology, a Home Office spokesman told AP: 'We are not looking at anything like this particular scheme in the UK at the moment.'

'There are things we do where officers use technology while out on the beat... but this specific scheme is not something that we use.'

TAMRON LAUNCHES ONLINE PHOTO SAFARI

LENS maker Tamron has launched Tamron Island, an online photography game offering prizes including an Apple iPad 2.

Tamron Island, which will run until the end of 2011, is designed to allow visitors to put their photography skills to the test. Prizes also include a Tamron 18-270mm PZD zoom lens.

To take part, visit www.tamron-island.co.uk.

The launch coincides with a Tamron promotion whereby customers can

claim a free pair of Steiner 8x22 safari binoculars if they buy a Tamron 18-270mm f/3.5-6.3 VC PZD lens.

Qualifying purchases must be made by 15 September 2011 and claims must be received by 30 September 2011.

To download a claim form visit www.intro2020.co.uk.

Claims can also be made by sending a copy of the lens receipt, with the serial number, to Tamron Promotion, Intro 2020, Priors Way, Maidenhead, Berkshire SL6 2HP.



AP
THIS
WEEK
IN...

1948

AP writer RM Fanstone was dishing out advice to those who were planning an exhibition of their work, this week in 1948. First on the checklist was leaving plenty of time to assess the worthiness of the print. 'This is advisable so that the print can be subjected to the test of observation, under which faults not at first evident will be seen, allowing them to be corrected. Many prints that are "rushed off" at the last minute fail to be accepted because of the defects that a little familiarity would soon show up. Faults in composition or bad arrangement of light and shadow begin to be very noticeable after acquaintance with a print for a long period.'

The Exhibition Print

R. M. F.

It is the ambition of most photographers to have their work accepted at the leading exhibitions. It is, in some measure, an indication of the quality of the work and also a test of progress, while repeated success gives standing in the photographic world. It is safe to say that, with the near approach of the sending-in dates, many photographers are considering what they will submit.

Be in Good Time

The preparation of the exhibition print should be undertaken in good time. This is advisable so that the print can be subjected to the test of observation, under which faults not at first evident will be seen, allowing them to be corrected. Many prints that are "rushed off" at the last minute fail to be accepted because of

subject, its presentation, including sufficient material, nothing redundant that could mean the picture could compete with the best. In a word, the selection of the picture and its arrangement in the picture-space in such a way as to tell a story, which may be a life, an expression of a mood, or some mood of the photographer sees it. The photographer must give its message needless elaboration. Doubt as to the intention of the photographer.

The successful photographer produces an individual product. Excellent pictures fail to stand out because they do not say anything more than the subject. Others show no individuality.

SNAP SHOTS

● Leica has appealed for help in tracing gear stolen from its store in Moscow, Russia. Two masked men reportedly used a sledgehammer to break through the shop door. 'Apparently, the thieves didn't know too much about Leica gear: they stole a \$300 flash unit but left a \$23,000 Leica S2 medium-format camera sitting on the shelf,' reported US photo website Petapixel. The stolen kit is listed at <http://blog.leica-camera.ru/2011/07/09/3624>.

● The Italian foreign office denied a newspaper report suggesting that a photographer had been arrested in Cairo, rebutting a report issued by Egyptian state television the same day. Italian newspaper *La Repubblica* reported that an Italian national was detained on 13 July after shooting a military building from the 6 October Bridge. The Italian Embassy in Cairo has since suggested that the Middle East News Agency may have been referring to a previous case, now resolved. However, it was also reported that a tourist was stopped while taking pictures in Cairo and released later in the day.



Do you have a story?

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Fax: 0203 148 8130
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Troubled firm finds saviour

LENS MAKER TOKINA BUYS COKIN FILTERS

RENOWNED photographic filter maker Cokin has been bought by Kenko-Tokina for an undisclosed sum.

Cokin, which was based in France, ran into financial trouble last year when the brand's owner went into administration.

Kenko-Tokina president Toru Yamanaka said: 'I have always been impressed with the creativity that Cokin filters and accessories offer. I admire and greatly respect the professionalism of this line of fine products...'

Kenko-Tokina's current product range includes round photographic filters and Tokina-branded lenses.

The Cokin brand will be part of newly named company Cokin France S.A.S.U.

Marc Heintz, director of sales at Cokin France, said: 'Kenko brings to us a strong backing of finance and supply of raw materials, which will allow us to expand and bring new innovative products to the market once again.'

Cokin was owned by Groupe Fokia, a firm based in Rungis, France.

Last year Cokin's UK distributor Intro 2020 dismissed reports of a management buyout and insisted that filter production had not ceased.

POP BAND SHOOT 20-GIGAPIXEL PANORAMIC

POP GROUP Take That commissioned a 360° panoramic photo of Wembley Stadium's 85,000 spectators to mark the last leg of their UK tour.

The image was captured on 9 July by photographer Jeffrey Martin using a professional DSLR and lens, mounted on a robotic tripod head.

Up to 1,000 separate images were sorted, merged and enhanced using stitching technology supplied by 360Cities.net.

Speaking before the Take That shoot, a Wembley spokesman said: 'One of the

biggest challenges will be to ensure continuity of light as the shot will be taken over several hours as the sun goes down and the pyrotechnics start to light up the stadium.'

Wembley Stadium chairman Melvin Benn said: 'I hope the 360° photo will give fans a very special memento of the band's record-breaking Wembley shows.'

Martin was also the photographer behind the 360° image of the FA Cup Final, held at Wembley in May.

To view the image visit <http://wembley360.wembleystadium.com>.

Club news from around the country

CLUBNEWS

BEBINGTON PHOTOGRAPHIC SOCIETY

The society plans to stage its annual exhibition of prints from 5-13 August at Bebington Central Library, Bebington, Wirral, Merseyside. Visit www.bebingtonps.org.uk for more information.

CASTON CAMERA CLUB

The Club says its members have been selected as official photographers for the Wayland Agricultural Show, which takes place on 7 August at Watton, Norfolk. Images from the event will appear on the club's website at www.castoncameracub.co.uk.

15x ZOOM

18-270mm VC PZD

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APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

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Photobooth: The Art of the Automatic Portrait

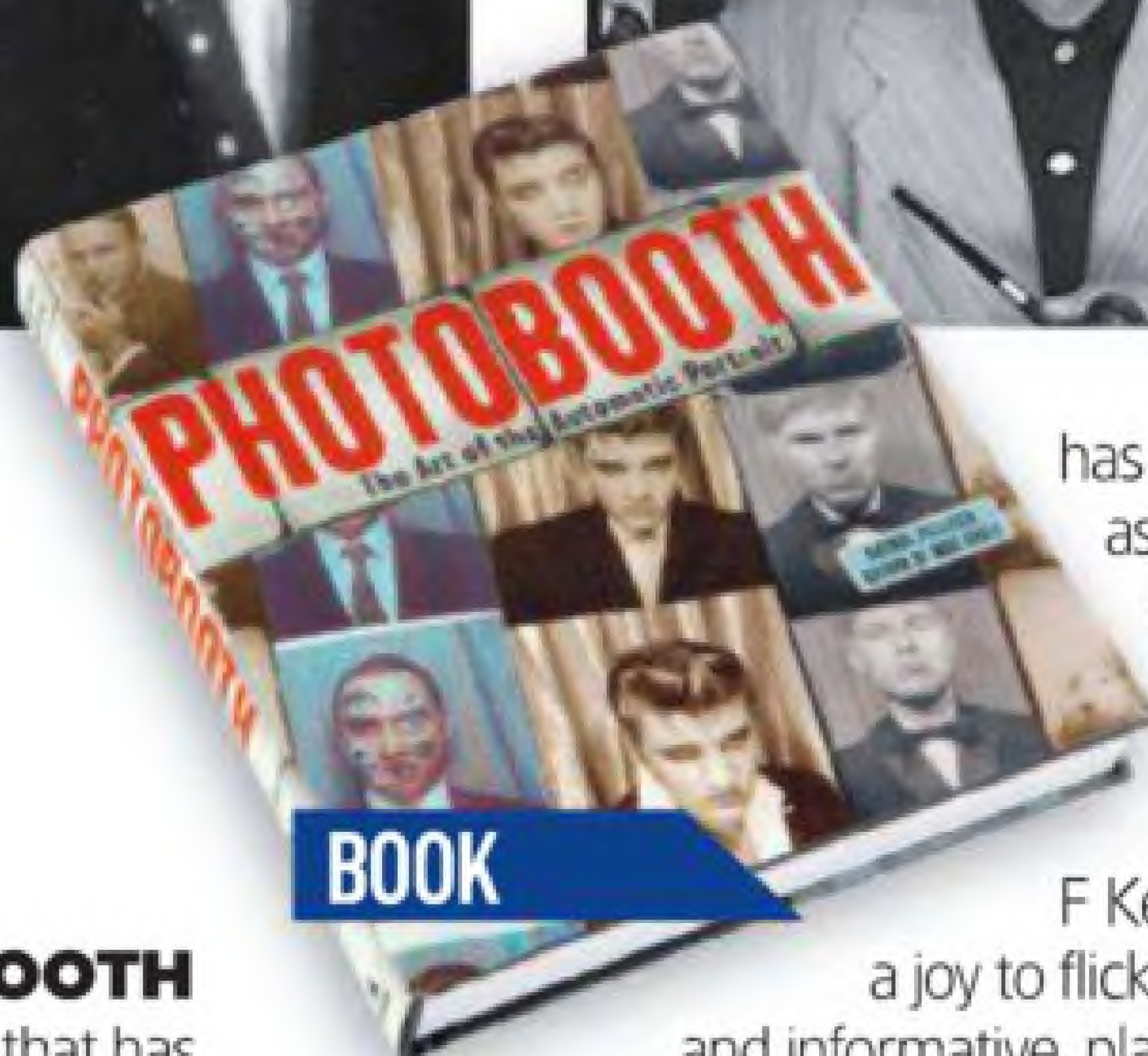
By Raynal Pellicer. Abrams,
£22.50, hardback, 288 pages,
ISBN 978-0-8109-9677-3



THE PHOTOBOOTH

has been a subject that has cropped up time after time in the art and photography world. It's around 75 years since its invention and we still find them in supermarkets and train stations – a convenient and cheap means to create self-portraits. This book credits the photobooth as a fascinating artistic tool, one that

BOOK



has been employed by artists such as Andy Warhol, Susan Hiller and Francis Bacon. The book also collects together portraits from notable individuals such as Elvis, Anne Frank and John F Kennedy (above left). The book is

a joy to flick through and the text is plentiful and informative, placing the photobooth in a context that takes it beyond a mere means of image capture. It is capable of producing major works of art as well as being a major factor in that always fascinating world of vernacular imagery. Anyone who enjoys this book should look out for Pellicer's *Mugshots*, an equally fascinating exploration of image making (see AP 5 February).

© JOHN KOBAL FOUNDATION, 2011



EXHIBITION

Glamour of the Gods: Hollywood Portraits

Until 23 October. National Portrait Gallery, St Martin's Place London WC2H 0HE. Open daily 10am-6pm, Thurs and Fri until 9pm. Tel: 0207 3060 055. Website: www.npg.org.uk/glamour. Tickets £6

HOLLYWOOD'S golden age is generally defined as the period between the late 1920s to the early 1960s when thousands of films were produced by the Hollywood studios. This exhibition celebrates 40 years of star-making with portraits ranging from Greta Garbo and Marlon Brando to Elizabeth Taylor (above) and Clarke Gable (below). These images were a crucial component in establishing the almost mythic star presence of the individuals portrayed – lined up the images almost look like a *Who's Who* in the pantheon of Olympian deities. The 70-plus portraits are drawn from the John Kobal Foundation Archive, a collection that consists of some 22,000 negatives. Kobal was a pre-eminent film historian and collector of Hollywood film photography, and it is thanks to him that we have rediscovered the great Hollywood studio photographers who were employed by the studios to create the glamorous and iconic portraits that we see in this exhibition.

© JOHN KOBAL FOUNDATION, 2011

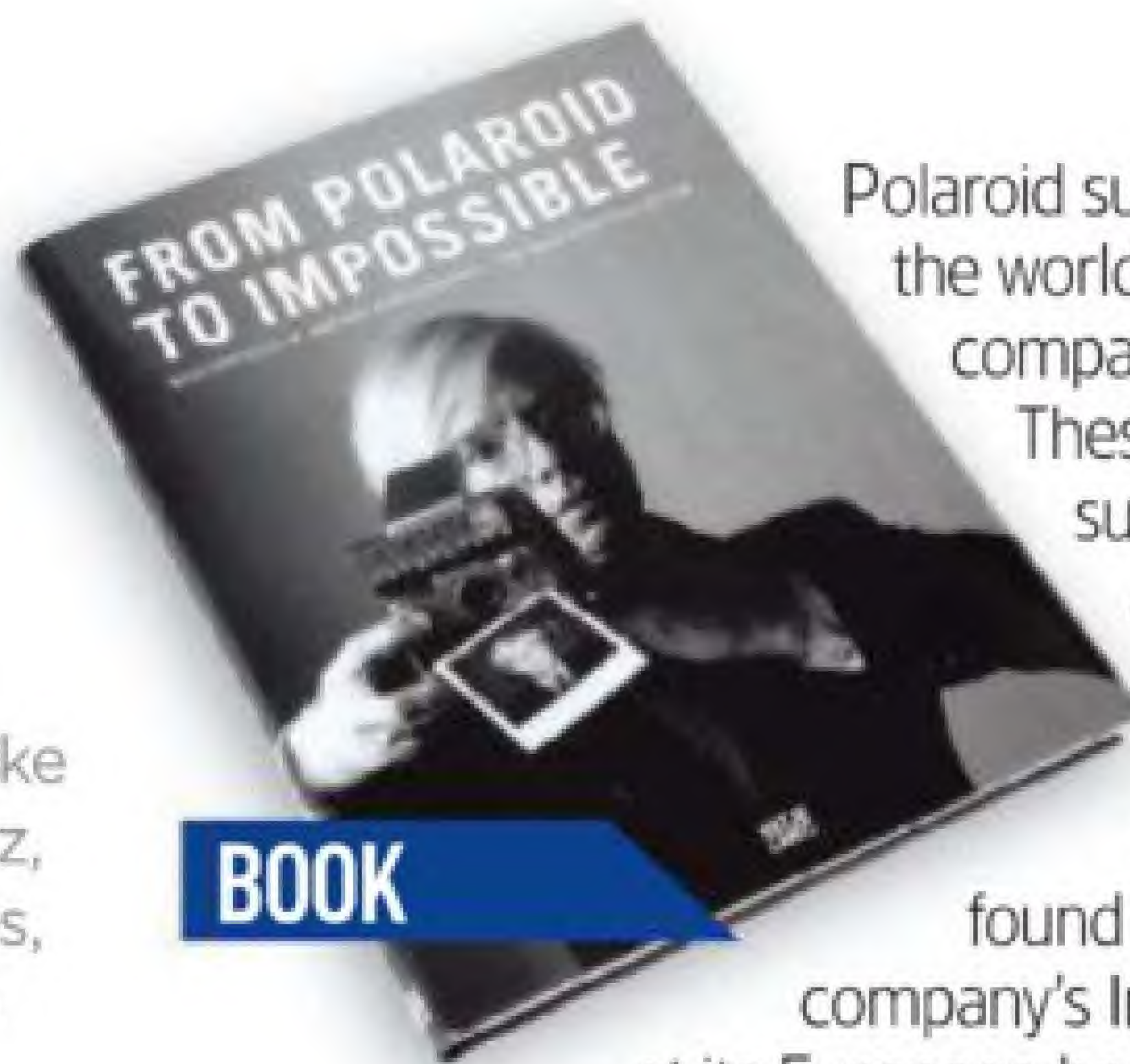


From Polaroid to Impossible: Masterpieces of Instant Photography

Edited by Achim Heine, Rebekka Reuter and Ulrike Willingmann. Hatje Cantz, £35, hardback, 192 pages, ISBN 978-3-7757-3221-5



THIS beautiful and wonderfully produced book presents the Polaroid collection of the Viennese photography museum Westlicht. The collection was acquired by the museum from Edwin Land, the inventor of the Polaroid, and it is a stunning array of imagery. Beginning in the 1960s,



BOOK

Polaroid supplied artists around the world with each of the company's latest products. These artists included from such towering figures as Ansel Adams and Andy Warhol. As a result, 4,400 images from 800 photographers found their way into the company's International Collection at its European headquarters. This book includes selected works from this collection, some of which are new, including images by Stefanie Schneider and Nobuyoshi Araki. In a world of digital imaging, mediums such as Polaroid are becoming more and more precious as many people long for the imperfect and unpredictable. This book is a must for anyone who has a passion for the strange world of instant imagery.

© NOBUYOSHI ARAKI

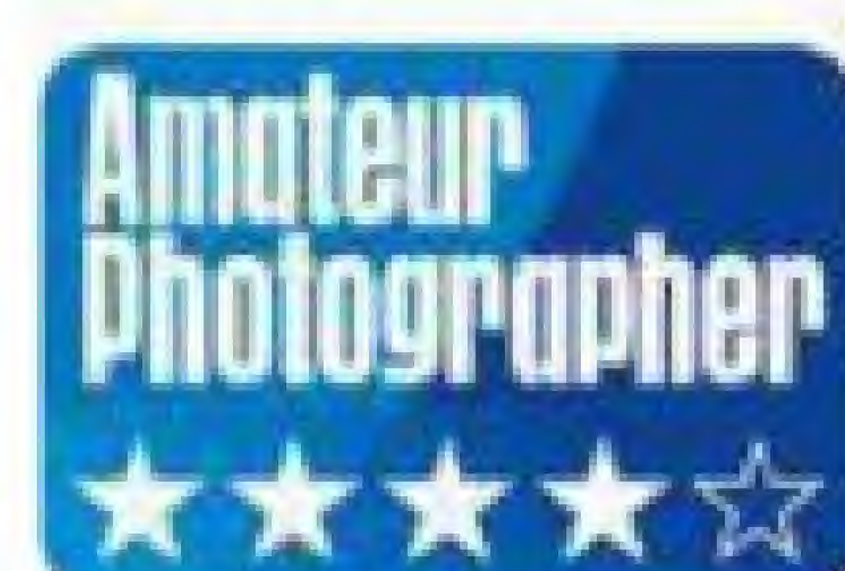


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WEBSITE

www.foundphotography.com

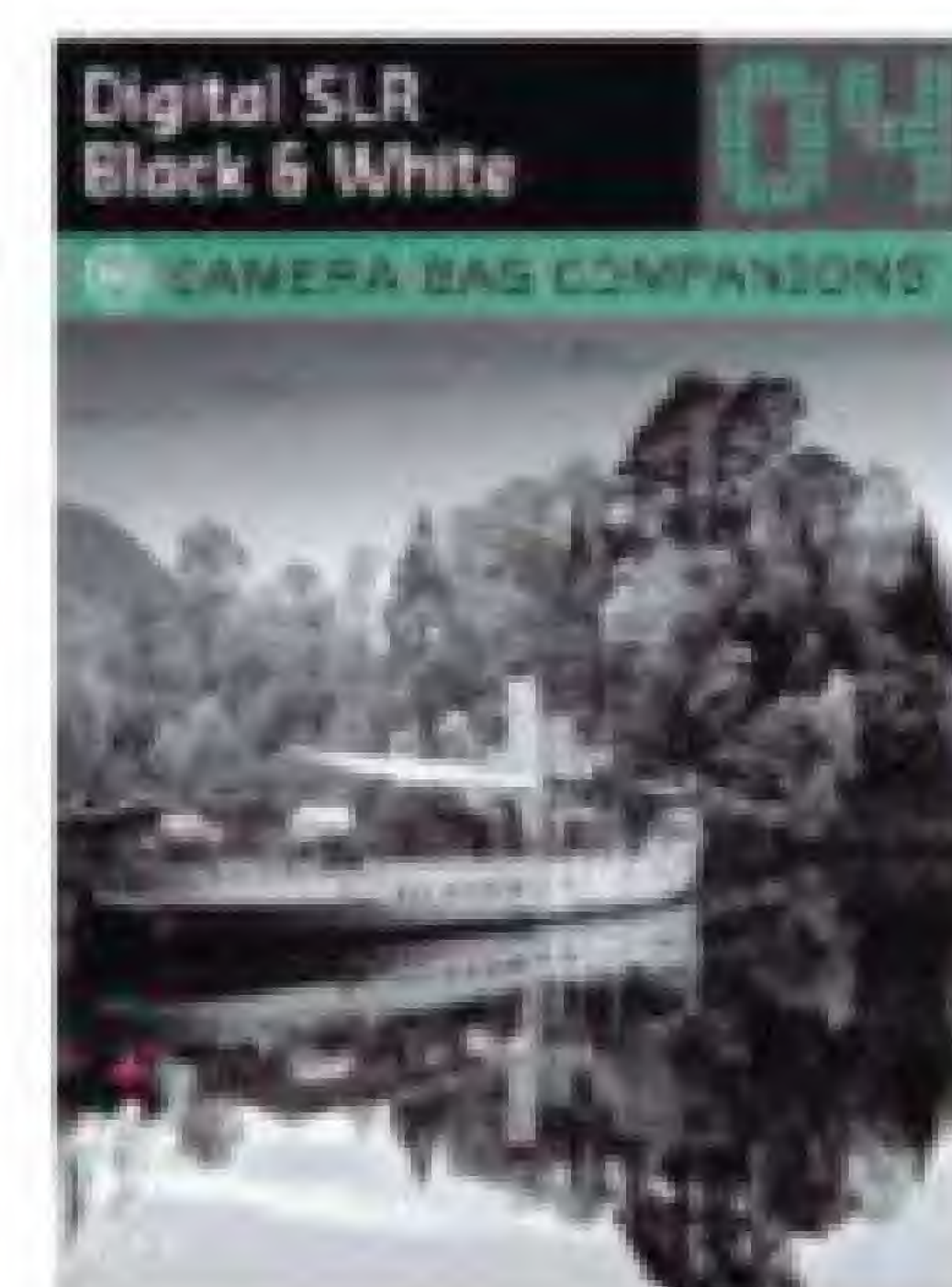


ACCORDING to site founder Adrian Hanft, 'Found Photography is where I document my camera experiments and photo adventures. I use the word "found" because my photos are rarely planned. I stumble upon them, accidentally create them, or otherwise "find" them.' The site acts as a way for Adrian to experiment with the numerous cameras that he has in his collection, many of which have been taken apart and put back together with

some intriguing modifications. He even has a couple of pinhole cameras made out of Lego. His experiments range from Polaroid and 35mm right through to medium format and digital imaging, meaning his overall knowledge of photography is wide and varied. But at its heart this site is all about reviews, with Adrian putting each camera to the test and exploring the limitation and virtues of each model. All in all, this is an intriguing site that is definitely worth checking out.

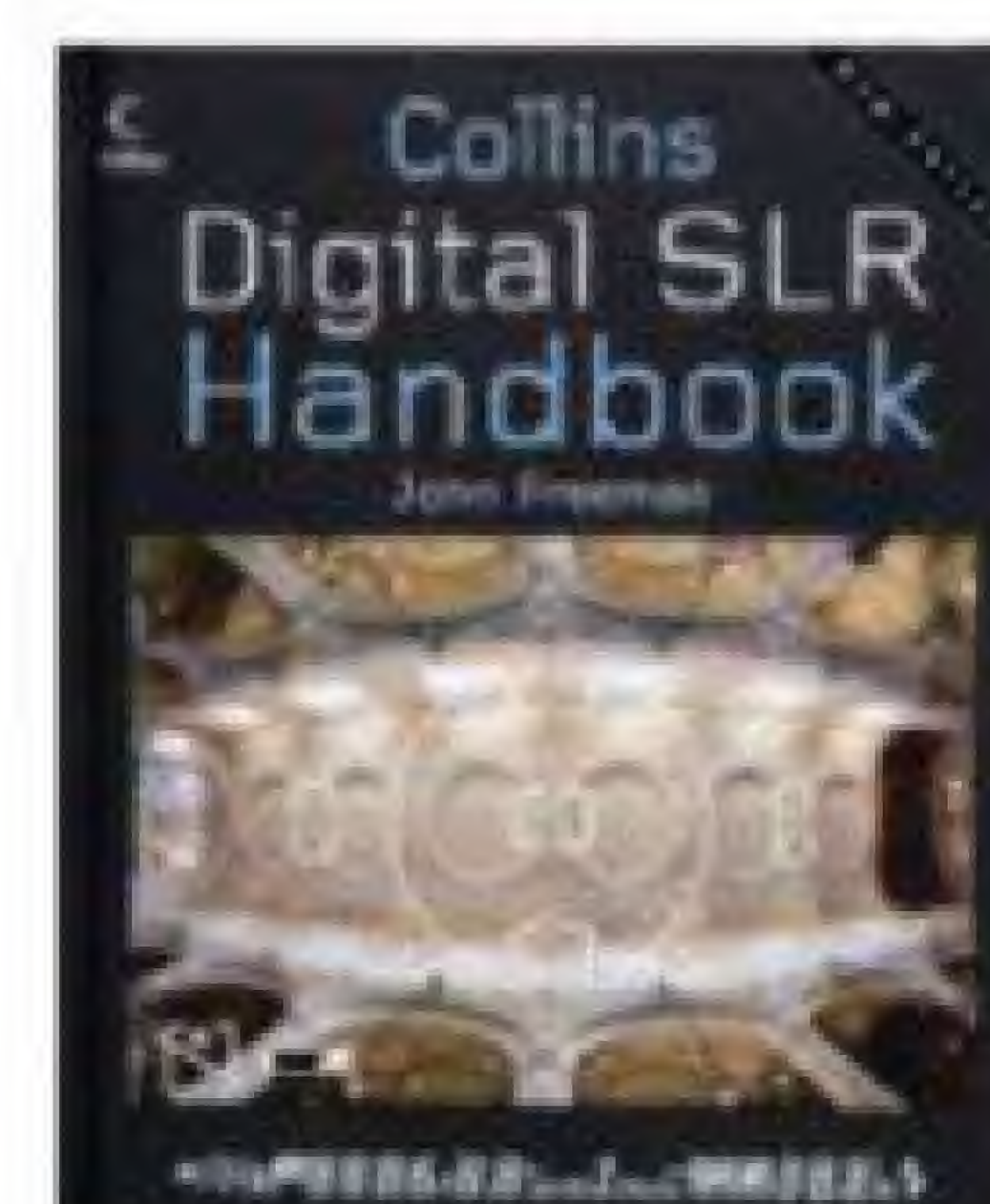
CONDENSED READING

A round-up of the latest photography books on the market



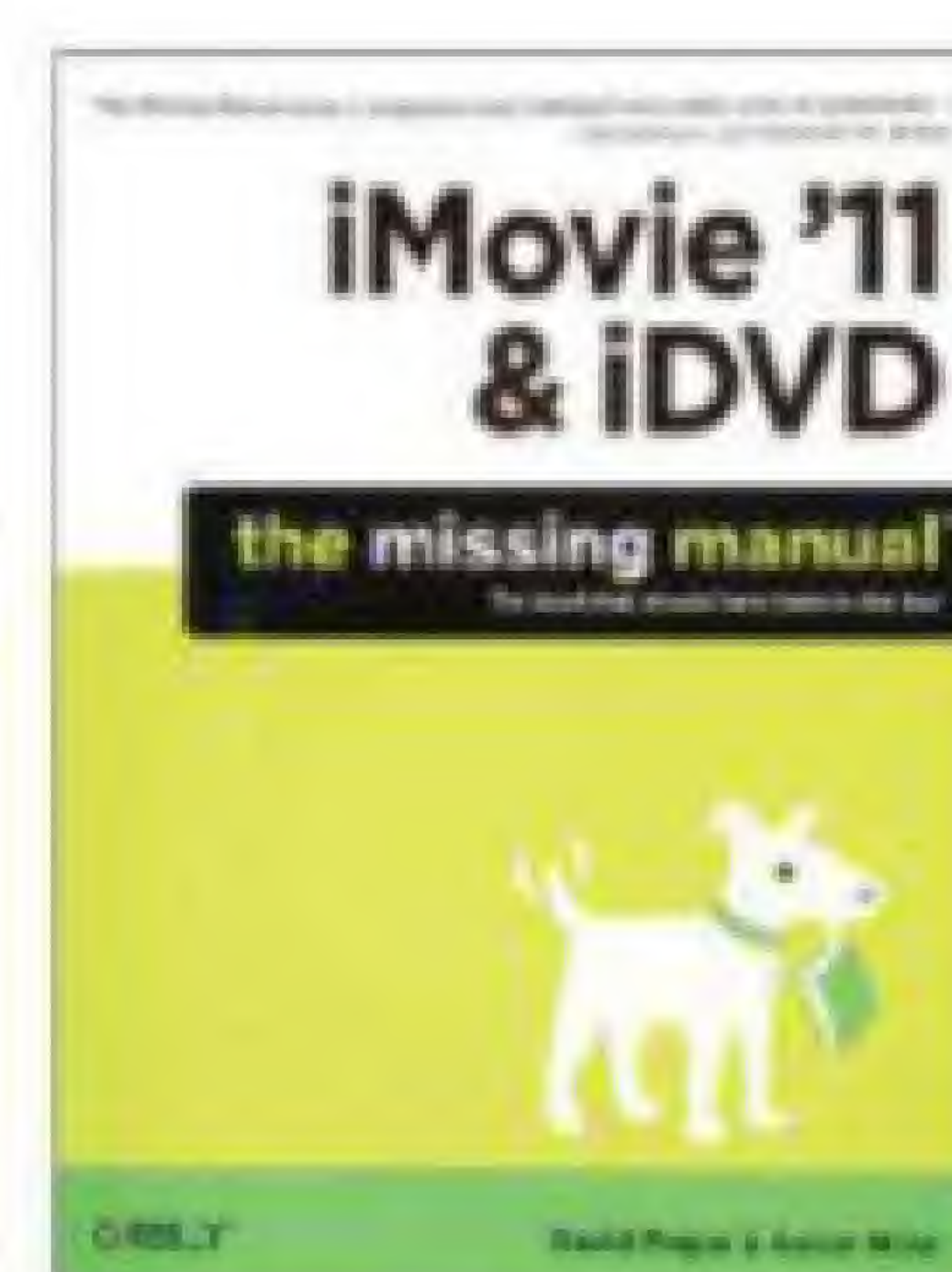
● DIGITAL SLR BLACK & WHITE

Edited by Steve Luck, £4.99
This compact (in fact, it's tiny) book attempts to demonstrate to readers how to take and make the most of black & white images. While much of the text is valuable, the lack of in-depth technical information is a bit of a letdown.



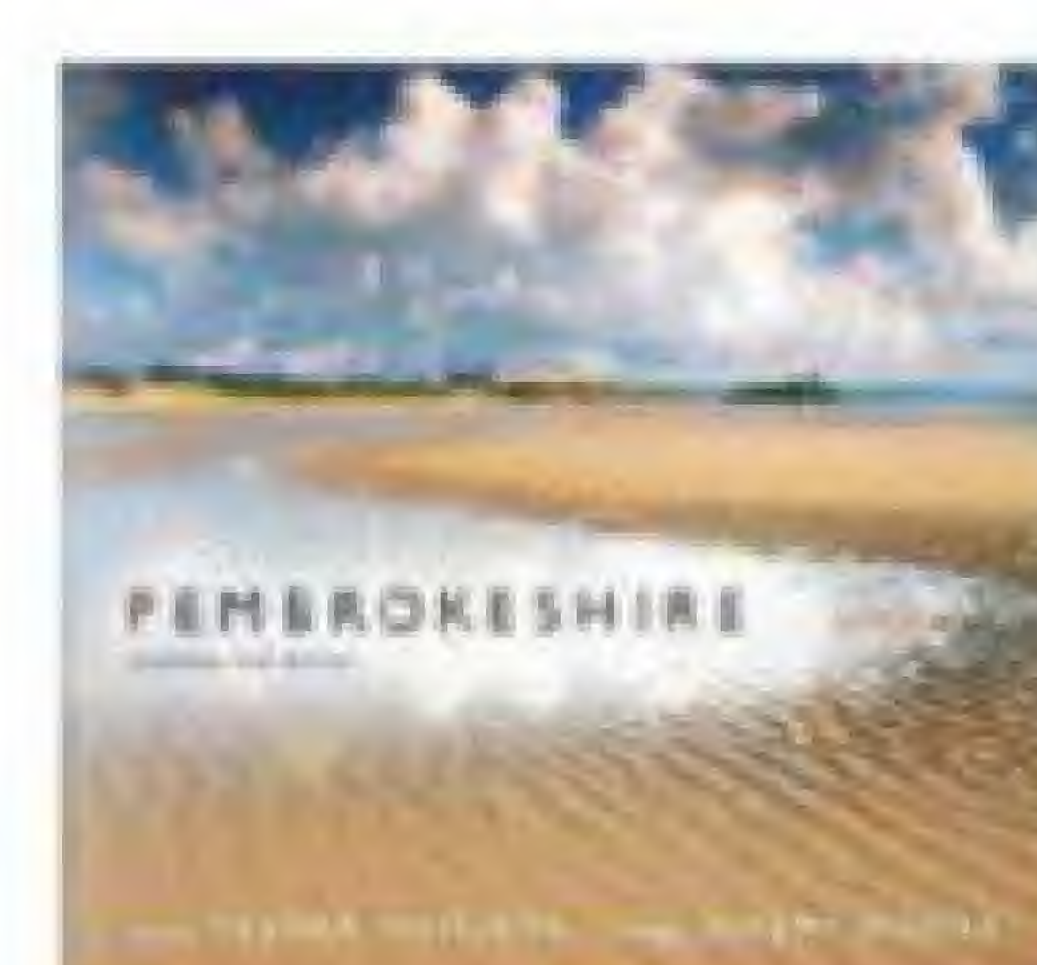
● COLLIN'S DIGITAL SLR HANDBOOK

by John Freeman, £16.99
AP contributor John Freeman leads readers through the basic principles and functions of their digital SLRs in this accessible and helpful book. The information is plentiful and the accompanying imagery perfectly demonstrate the points being made.



● IMOVIE '11 & IDVD

by David Pogue and Aaron Miller, £30.99
Another worthy addition to the *Missing Manual* series finds Pogue and Miller tackling the often confusing world of iMovie and iDVD. As with the other entries in this series, the book takes you through every necessary step towards mastering the programs and, as a result, is indispensable.



● PEMBROKESHIRE JOURNEYS AND STORIES

by Trevor Fishlock and Jeremy Moore, £19.99
Pembrokeshire is a genuinely beautiful part of South Wales and this book demonstrates the photographic possibilities of the area. As well as the imagery, though, Trevor Fishlock's lyrical text draws out the poetic possibilities of the space. This book is a real pleasure.

Letters

Share your views and opinions with fellow AP readers every week



MAKING MOVIES

I have read several accounts criticising movie quality from DSLRs, with the principal areas of concern being focus time and focus motor noise recorded on the sound channel. Recently, I purchased a Nikon D7000, a first-class camera, but it too exhibits the above features. The handbook offers no advice on movie-clip use other than explaining the purpose of the various controls. After some thought I concluded that these problems might be solved by adopting the procedures outlined below:

1. Manually set the ISO to 3200
2. Use aperture priority set to f/11 (or f/16 on a very bright day)
3. Do not attempt to zoom while filming, but rather select a focal length suitable for the entire clip at the outset
4. Set the initial focus using the viewfinder and then select live view

Experimenting with this has shown me that adopting these simple procedures produces excellent movie clips that remain in focus and are virtually free from extraneous camera noise. **Geoffrey H Robinson, Fife**

Thank you, Geoffrey. Valuable advice – Damien Demolder, Editor

UP-COUNTRY

Regarding the arrest on dubious grounds of the newspaper photographer in Manchester (News, AP 2 July), I thought this type of persecution had been redressed and the police made aware of the law. I do a lot of creeping around airfield perimeter fences to get photos armed with a bazooka (tripod), step ladders, a bomb (spotter scope), a peeked cap and in winter a muffler, plus my camera backpack – yet no one bats an eyebrow, nor hinders my progress. The only time the police have 'spoken' to me was when someone left their car blocking the crash exit drive, which is fair enough.

The same scenario accompanies me when I don my anorak 'disguise' and go train (steam) spotting, often finding ideal locations in the wilds alongside the tracks. The powers that be running these organisations know what I and others are about, and often help if they can.

Yet these pastimes are young when compared with architectural hobbies, but (in this country) are considered harmless. The opportunities for sabotage are plain to see, with us being in 'isolated locations'. This

LETTER OF THE WEEK

LIVE WITH BRIAN

I think it's terrific that Brian May's passion for stereoscopic photography is almost on par with his love of music (News, AP 16 July). In the early 1970s, I used to take my Pentax S1a and a few rolls of Kodak Tri-X to rock gigs. One night, I ended up backstage at Newcastle City Hall after a superb Queen concert. While there, I saw Brian and Micky Llewellyn, the guitarist from the support act Hustler, playing together. Micky was a wonderful musician, too, and I was really chuffed to witness to such a jam session. When I motioned with my camera, Brian nodded his approval even though he hadn't a clue who I was. I grabbed about a dozen shots of which, sadly, none survive. But I'll never forget how friendly Brian was that night.

AP's Chris Cheesman found him 'disarmingly grounded' during their chat. What a pleasure to see a mega-rock star who hasn't disappeared up his own backside.

Richard Riley, Tyne & Wear

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Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

GIVE IT A WRENCH

I too have suffered the stuck filter syndrome experienced by Owen Hilton (AP 25 June). No matter how lightly I tightened the filter, I could not release it. The solution was a kitchen wrench for unscrewing difficult jar tops, as shown in the picture (below). The four-point grip seems to impose sufficiently even radial compression to the polariser thread to allow it to be easily unscrewed.

Luckily, I always use a neutral filter as a lens protector so am able to detach the assembly from the lens. If the polarising filter is attached directly onto the lens, a little more care might be needed but it should still work. I haven't tempted fate by trying it that way myself. **Peter Kent, Aberdeenshire**

I find that running a soft pencil around the thread helps to prevent filters getting stuck. The graphite works as a lubricant – Damien Demolder, Editor



What The Duck



<http://www.whattheduck.net/>

Dear Ms Holt,

Thank you for sending us your photographs.

Actually, they are attractive, and an original and idiosyncratic group. We can see them making quite an interesting photo book. I am enclosing one of our publications to show how we would go about this sort of colour reproduction.

However, as we told you on the telephone, for us this is the most expensive kind of publication to undertake. The cost would be in the region of £20,000, perhaps even more.

If you would like us to cost out the project for you we will, otherwise please let us know and we will return your material.

COSTLY SHOCK

Regarding the *Make money from your photos* supplement (free with AP 9 July), yes, it can be very rewarding to publish a book of your photographs, but there is a fly in the jar. As you can see from the letter above that I received from a publisher, the price for having your photos published as a photo book is a very expensive £20,000 – not in one lump sum, but in stages. If there is anyone out there thinking about this type of thing, I would recommend looking into it first.

Thank goodness I never signed anything, otherwise I would be in a right mess!
Susan Holt, Essex

Getting your book self-published through a traditional printer or publisher can be expensive. However, services such as those offered by Blurb Books (<http://UK.blurb.com>) make it affordable to create and publish your own books and sell them via their website –
Richard Sibley, technical writer

is probably why we are left alone. It is too much trouble for the police to come out to arrest us. **Phill Horton, via email**

I think we've made a massive amount of progress over the past six months, as stops and arrests of photographers now hardly ever happen –
Damien Demolder, Editor

A WHOLE NEW WORLD

First, I would like to say 'three cheers' for an excellent read! Having for many years trawled the shelves of the local WH Smith's for the most appealing photography magazine, one day I noticed AP and since then I have not looked back!

Pete Scott's letter of the week in AP 2 July spurred me to write in. I was very impressed by Pete's sacrifice – good on him. I cannot currently afford to buy a DSLR, despite having a make and model in mind

for some time, so like Pete I decided while in a local Oxfam recently to purchase a Praktica MTL5. I have yet to use it as I'm waiting on the arrival of some film, but I can't wait! The funny thing is, I have only realised since my purchase how much I love everything about photography and the DSLR is now but a speck on the horizon for me. I am now exploring a whole new world of M42 lenses that I have never used before, all of which will fit my MTL5 with the right adapter.

To reiterate Pete's last point, regardless of what camera you are using, the important thing is that you are out taking pictures.
Michael McGibbon, Argyll & Bute

The great thing about having photography as your hobby is that, no matter what kit you use, it is about enjoying yourself, Michael –
Damien Demolder, Editor

NEW DISCOVERY

I have just returned from an enjoyable holiday in the New Forest, where there were plenty of photographic subjects, from wild flowers and trees to rivers and villages. Yet the photographic 'scoop' of the holiday for me was to see and capture a very rare creature.

I thought that no one back home would believe what I had witnessed but, following the advice so often given in AP, I had my camera with me, so was able to take a picture to show to my friends. As people know, the New Forest is noted for its ponies, but I was delighted to see such a rare specimen!

Keith Hughes, via email



BACK CHAT

Colin Edwards recounts the tale of a chance discovery thanks to the authenticity of the photos produced by Kodachrome film

IT IS just over a year since the last-ever roll of 35mm Kodachrome film was produced. It was given to New York photographer Steve McCurry, who used it in his Nikon F6 for a travel documentary. That final roll ended a success story that began in 1935.

In May this year Michael Lyman, a photographer from Florida in the USA, bought a vintage slide projector in a charity shop. The projector had a drawer in the base that contained 80 cardboard-mounted Kodachrome slides dating from the 1950s.

Because Lyman didn't know the people in the pictures, he invited his website visitors to seek any identifying clues. He wrote, 'Looking at these pictures is like stepping back to a time of post-war prosperity when America was at its greatest, when people had well-paid jobs that allowed them to buy nice homes and big cars that had style and personality.'

Lyman continued, 'They make me feel kind of sad. Photography is about capturing moments that are gone forever. The father was proud of his 1951 Chevrolet because it features in many of the pictures. He probably worked locally with enough wages for two vacations a year, to go bowling with his friends and to put food on the table for his family.'

Within weeks, Lyman had sufficient responses to identify the town, the street, the house and even one of the girls pictured in her school uniform. Then, in a final breakthrough, he identified the family and now plans a trip to New York to return their photos. 'I want to tell them how the story unfolded and what a gift they have provided by allowing so many people to lift their spirits and to feel good about those days,' he explained.

OK, so maybe Michael Lyman saw those old Kodachrome slides through rose-tinted spectacles where the past always looks wonderful. Even so, there is an amazing sense of authenticity in every shot.

If you have a problem associating authenticity with Kodachrome's typically vibrant colours, remind yourself that these slides are the actual film that passed through the camera. They are from days when the camera did not lie. Family photos were not manipulated on a computer beyond recognition. What you got was what you saw.

Many cassettes of long-lost Kodachrome also passed through my Voigtlander Vito C. Now my digital camera yields predictable results instantly, but in doing so it manages to remove some of the fun, most of the uncertainty and, I suspect, all the future nostalgia.

● To read more about Michael Lyman's story, visit <http://rochester.ynn.com> and search for 'Michael Lyman'.



DAVID NOTON

One of the foremost travel and landscape photographers working today, David Noton tirelessly travels the world in search of new challenges, which he shares with you here



David will be taking part in the Masters of Vision landscape exhibition alongside *Amateur Photographer* Editor Damien Demolder from 30 July. The exhibition will be held in Southwell Minster, Southwell, Nottinghamshire, and will run for the duration of August. David will be bringing the David Noton Roadshow to the Southwell on the evening of Saturday 30 July. For more information visit www.mastersofvision.co.uk

PHOTO INSIGHT

David Noton explains how he captured this beautiful image of the lake at Croome Park in Worcestershire in dazzling dawn light

I TOOK this image while working on a commission for the National Trust. The organisation had sent me to photograph historic Croome Park in the mid-1990s, when it was considering whether or not to acquire the estate, which it eventually did. Ten years later the trust asked me to go back to photograph it again.

Landscape architect Lancelot 'Capability' Brown designed the garden and lake in 1752. Brown, along with George William Coventry (who had inherited Croome Court and the surrounding 15,000 acres of land) transformed the landscape into an idyllic garden.

I spent a couple of days shooting at the estate. I was working to a brief, but there was scope within this to come up with my own ideas – to create pictures that showed the estate at its best. I took this image in early summer when the days were long. I was on the estate before the light started to break through and started taking shots before the sun made an appearance.

My aim was to depict the mellow English countryside at its verdant best. The sun was just coming up over the horizon so it was still low in the sky. I framed my shot so the sun was positioned just behind the trees on the left-hand side. If I hadn't had those trees to mask the sun, I'd have had all sorts of problems with flare as the sun would have shone straight into my lens.

There was a fantastic sky with amazing cloud formations. The light reflects off the bottom of the clouds and onto the surface of the water. This created a perfect symmetry, with the horizon slicing cleanly through the centre of the composition and dividing the frame neatly in two. Normally you would avoid cutting a picture in half, but there is a time for symmetry and this was such an occasion. Generally, I don't try to overanalyse the way I compose a shot. I try to work instinctively, following the harmony of the picture and the way that the shapes fall within the frame.

The key to successful landscape

BRINGING
YOU ESSENTIAL
EXPERT ADVICE
EVERY WEEK



photography, as always, is to have a good idea of what you're trying to capture in your shot beforehand. On this occasion I'd scouted the location the previous day and walked around the lake many times, sussing out the strongest vantage points. I was ready and waiting when the sun came up. You can't just turn up and hope to stumble across a scene like this. You've got to be very organised and think how you can make sure you are in the right place at the right time. A key skill is to be able to look at

a scene in the harsh light of day or under leaden grey skies and to envisage how it might look in more desirable conditions.

There is a trace of mist hovering over the water, and when it's backlit by the sun it looks like melted gold. This has happened to some extent on the left-hand side – the light is 'melting' into the water. I hoped this would happen and had been waiting with baited breath, my camera primed and ready.

I was using a Canon EOS-1Ds Mark II with a 16-35mm lens mounted on a tripod.



I used the wide lens because I wanted to include the trees on the right-hand side of the frame, as well as the reflections. It's a case of looking at the scene and deciding which lens will give the best angle of view.

There is quite a lot of contrast in the picture – the trees are silhouettes and the highlights are very bright. The issue was to avoid burning out the highlights where possible. I was shooting in aperture priority mode and using evaluative metering. This is how I work 99% of the time. As I'm

shooting, I'll keep checking my exposure, paying close attention to the highlights. In this particular picture, there was no way I could retain the highlights to the left where the sun was coming up next to the trees. You have to be realistic – you can't perform miracles! Dropping some highlight detail in this area wasn't something I was going to lose sleep over. I was able to assess my exposure by looking at the histogram to make sure I had retained the detail in the rest of the picture. I could then concentrate

on the composition knowing that my exposure was accurate.

I used a 0.6 ND grad filter, which I aligned along the edge of the water. A 0.6 ND grad, which has a 2EV range from clear to dark, is perfect for balancing reflections and sky. If I'd taken this shot without the filter, the sky would have been far brighter than the water. If I'd used a 0.9 ND grad (a 3EV difference), the top half of the picture would have been darker than the bottom half, which would have looked completely wrong. **AP**

David Noton
was talking to
Gemma Padley

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Nikon D7000 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£1,040.00
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Nikon D7000 + MB-D11 Grip.....	£1,165.00
Nikon D90 SLR body.....	£569.00
Nikon D90 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£649.00
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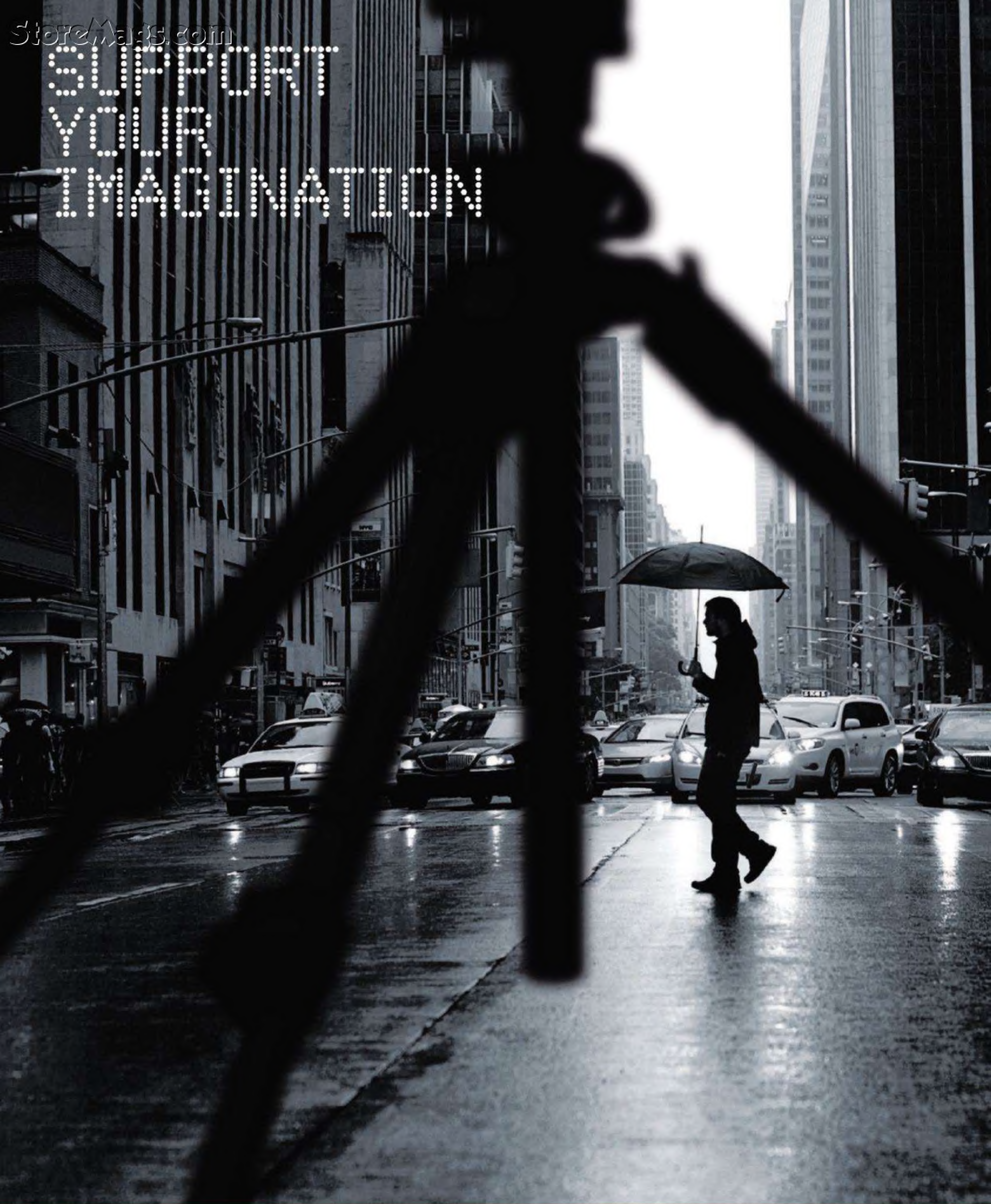


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AP's expert guide to...

Pinhole photography

Doug Chinnery shares his advice on how to tackle pinhole photography both digitally and using film, and explains how to create atmospheric, eye-catching images

THERE are times when we all lack inspiration or feel we have fallen into a photographic rut. If this describes you at the moment, then trying your hand at pinhole photography could be the answer you are looking for and may reignite your creativity.

Pinhole photography is the simplest and earliest form of photography. Almost 2,000 years ago, the Chinese realised that if they created a light-tight room with a tiny hole in one wall, an inverted image of what was

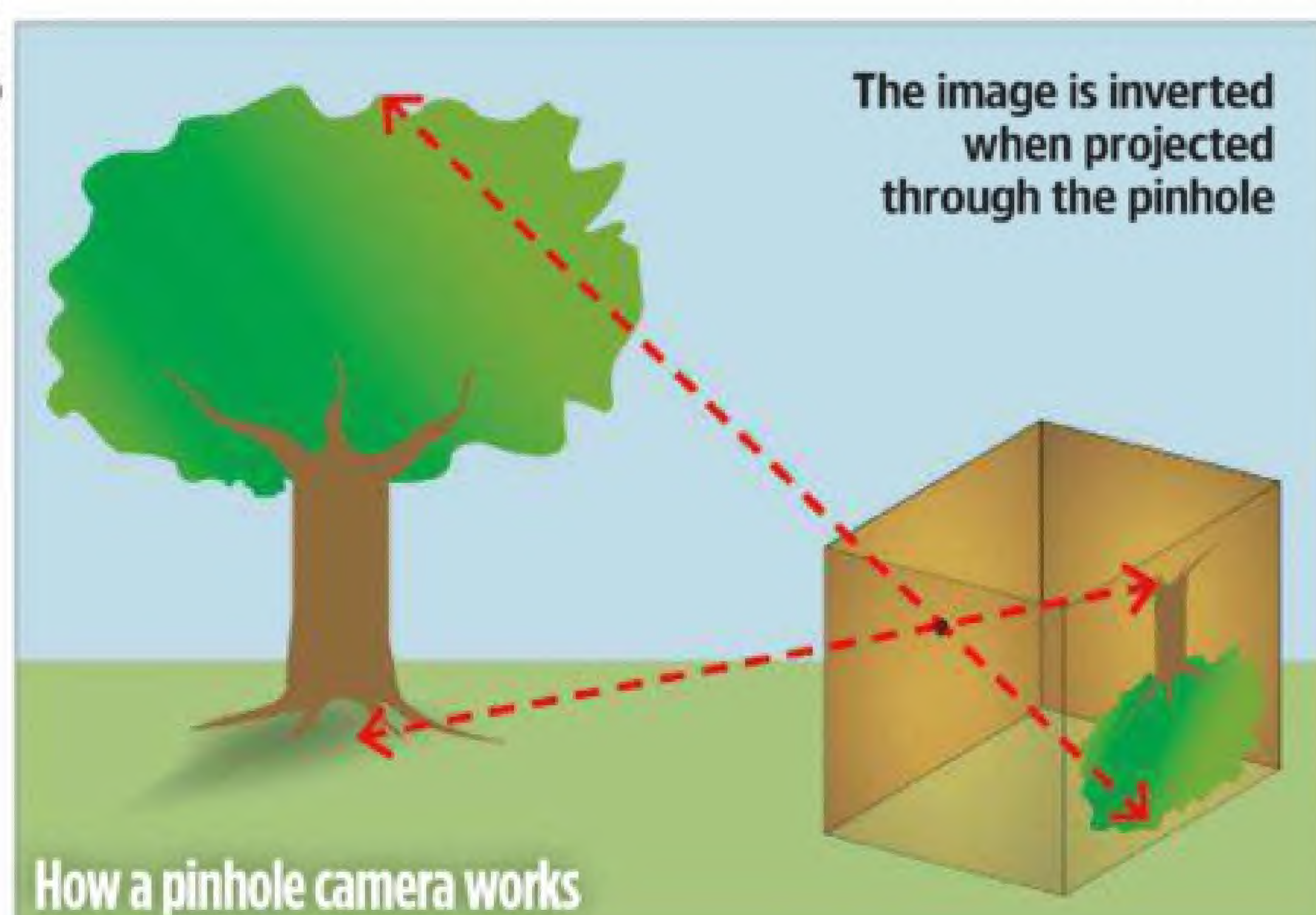
outside of the room would be displayed on the opposite wall. However, it was not until 1850 that a Scottish scientist, Sir David Brewster, used the technique to make the first photograph using a pinhole camera.

Exponents of this technique soon realised that the thinner the material in which the pinhole was made and the closer the hole was to a pure circle, the sharper the image would be. Today, laser-cut pinholes in thin brass sheets produce the sharpest images.

As there is no lens in a pinhole camera, the focusing and aperture size can't be adjusted. The apertures are tiny, mostly between f/138 and f/250, so depth of field is virtually infinite. However, that doesn't mean the image will be completely sharp. Microscopic irregularities in the pinhole and other factors give pinhole images their characteristic softness. It is this that makes the images so distinctive.

NECESSARY EQUIPMENT

One of the great things about pinhole photography is how easy it is to try. If you have a DSLR or micro four thirds camera, you can buy a body cap with a pinhole already fitted on eBay for less than £20. Alternatively,





‘There are many websites that provide instructions explaining how to construct your own pinhole camera’

as the exposure times can range from around 1sec to many hours. An exception to this would be if you want to create ‘in-camera movement’ shots where you want everything to be extra soft and to show a bit of movement or blur. If this is the case, then handholding is possible.

A hotshoe spirit level and a remote shutter release cable will also be helpful. If you are using a DSLR with a body cap pinhole adapter, the in-built lightmeter will struggle to give an accurate reading. To overcome this, take a test shot and check the histogram. If the histogram does not reach the right-hand edge, take further shots slowing down the shutter a little more each time until it does. If you are shooting on film, it is best to use a handheld spot meter.

COMPOSING YOUR SHOT

When using pinhole cameras it is very difficult to see exactly what you are including in the shot because you are effectively looking through an extremely tiny hole. If you are using a DSLR with live view, switch it to bulb mode to compose the shot – the image on the screen will brighten, allowing you to see what you are shooting more clearly. Then switch back to manual or shutter priority mode to take the photograph. If you are using a camera that doesn’t have this facility, look hard through the viewfinder and it may be possible to discern basic shapes in the composition.

With wooden cameras there is no viewfinder so you need to point it in the right direction, level it and take the shot. It can

you can send your own body cap to a company such as www.pinhole-solutions.co.uk and they will return it to you with a pinhole and an exposure calculator. You can also try pinhole photography using film cameras. I bought a Russian Zenit 35mm camera, which had been converted to a pinhole for just £20 on eBay. Alternatively, you could buy a handmade wooden camera from a company such as Noon or Zero Image

Above: ‘Sea View’
Noon wooden pinhole 6x6 camera, f/138, Ilford FP4 ISO 50 mono film, scanned on Epson Perfection V700 Photo

(www.zeroimage.com), which captures pictures on medium-format film.

Finally, for those who love making things, there are many websites that provide instructions explaining how to construct your own pinhole camera from tins, tennis balls and shoeboxes or any other container that you can make light tight. Try, for example, <http://tinyurl.com/2haof>.

First and most importantly, you will need to mount your camera on a tripod

EXPOSURES

CALCULATING exposures for pinhole photography should be, but isn’t, an exact science. The best way to perfect exposure times for your camera is trial and error. Make notes on the shutter speed and aperture used for each frame and compare these to the results, then make adjustments. The chart (right) offers a starting point.

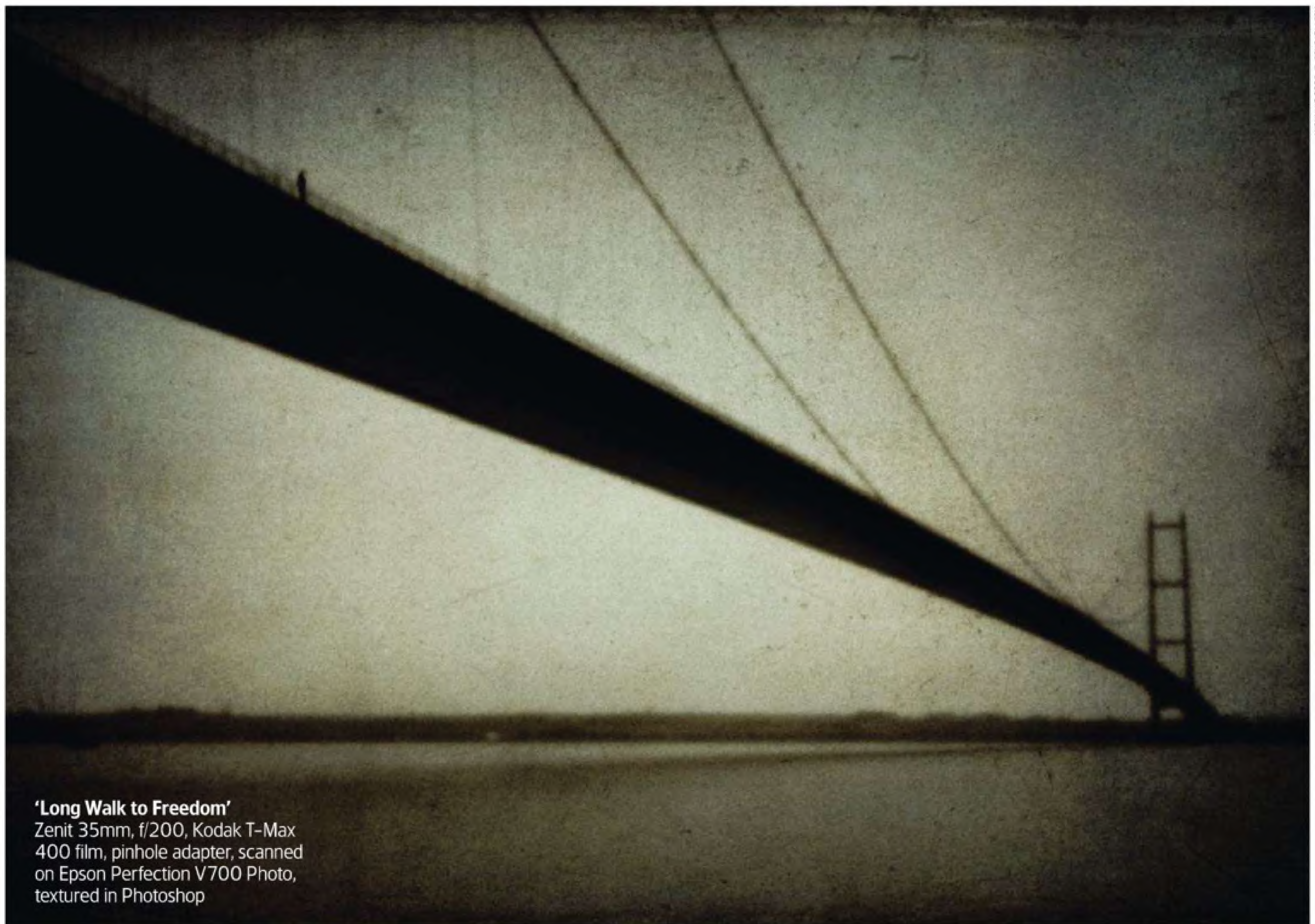
If you are using a handheld lightmeter, set it to the ISO you are using on your DSLR, or the film speed. If you are using your camera’s in-built lightmeter, set it to its matrix or evaluative setting but beware if you are using a pinhole body cap – this may give readings that will underexpose the image, so you will need to experiment with

increasing the exposure time.

Take a reading with the lightmeter for an aperture of f/16 and make a note of the shutter speed. Refer to the chart (right) and find this shutter speed in the f/16 column on the left. Now read across to your pinhole’s f-stop column to get the exposure time for your pinhole. For example, if your meter indicates a shutter speed of 1/60sec at f/16 and your pinhole is f/200, you will need a shutter speed of 2secs. For film users, at readings above 1sec, you’ll need to add the reciprocity failure time as recommended by the manufacturer for the film you are using (available on their website).

To generate exposure charts for different apertures of pinhole other than those shown here, use the chart generator at www.mrpinhole.com.

Lightmeter reading at f/16	Pinhole aperture f/138	Pinhole aperture f/200	Pinhole aperture f/250
1/1000sec	1/15sec	1/8sec	1/4sec
1/500sec	1/8sec	1/4sec	1/2sec
1/250sec	1/4sec	1/2sec	1/2sec
1/125sec	1/2sec	1sec	2secs
1/60sec	1sec	2secs	4secs
1/30sec	2secs	5secs	8secs
1/15sec	5secs	10secs	16secs
1/8sec	9secs	20secs	30secs
1/4sec	19secs	40secs	60secs
1/2sec	40secs	80secs	125secs
1sec	75secs	240secs	300secs
2secs	220secs	320secs	500secs



ALL PICTURES © DAVID CHAMBERLAIN

'Long Walk to Freedom'

Zenit 35mm, f/200, Kodak T-Max 400 film, pinhole adapter, scanned on Epson Perfection V700 Photo, textured in Photoshop

be helpful to use an old 6x6cm empty slide mount (or make a 6x6cm cut-out in a piece of mount card) fixed on top of the camera to help with composition, as this will give you an approximate idea of what is in your shot.

The fact that pinhole cameras are generally very wideangle in their view helps with composition (most seem to be the equivalent of around a 16mm lens on a full-frame sensor). When composing a shot you may find you include more than anticipated but the image can always be cropped later. If you are using a digital camera, the immediate feedback means you can assess the shot straightaway. Needless to say, film cameras don't have this luxury, so when shooting film I tend to be especially selective in my choice of subject. When I find something that I think will make a strong pinhole image, I am prepared to make several bracketed exposures to make sure I get the shot I want. Yes, it uses more film, but it is worth it to get a really good exposure and a strong image.

CREATING A STRONG COMPOSITION

As in all image-making good composition is vital, and this is no less true of pinhole photography. In my experience I have found that big, wide landscapes don't tend to work well. The details in the image are lost because of the wide view and softness of

Right: 'Tattoo Parlour' (colour)

Noon wooden pinhole 6x6 camera, f/138, Fujichrome Velvia 100 transparency film, scanned on Epson Perfection V700 Photo

Far right: 'Tattoo Parlour' (black & white)

Noon wooden pinhole 6x6 camera, f/138, Fujichrome Velvia 100 transparency film, scanned on Epson Perfection V700 Photo and converted to mono in Nik Silver Efex Pro 2



focus. Instead, I prefer to get in close to a subject in the foreground and make this my focal point. When shooting on medium-format film, the images are square so I like to place my main subject centrally in the frame, close to the camera, with the landscape beyond as a backdrop.

I find the most suitable subjects are those that have an old-fashioned feel – old cottages or cars – and subjects such as seaside architecture, lone trees, beach groynes and so on. I recommend looking for subjects with strong shapes, contrasting textures, tones and colours, or movement. Strong clouds and rushing waves can create a dynamic feel so they often make good subjects. Pinhole images usually have strong

vignettes at the corners, which add to their nostalgic feel. Be prepared to take risks and allow yourself to be creative – you will soon find what works for you.

COLOUR OR MONO?

Pinhole images have an aged look and feel, which is why I present most of mine in black & white. If you shoot in colour you have the choice to convert to black & white afterwards, whereas if you shoot in black & white either on film or as a JPEG you obviously won't be able to add colour later. When shooting digitally in raw, you can usually set the camera to display the image in mono on the screen, but when you import the raw file into

your editing software it will be in full colour. This allows you to visualise the monochrome effect while in the field, but allows the option of producing the final image in either format.

PROCESSING TIPS

Shooting in raw will give you greater latitude when processing your file (for more on this see AP 2 July). If you are shooting film you will need to scan the negatives to create TIFF files. Be prepared to do a lot of dust spotting if you are using a DSLR. The ultra-narrow aperture shows up a huge number of dust spots on even the cleanest sensors.

I use Lightroom to crop and level my images, and use the Graduated Filter tool

to balance the exposure if required. Then, opening the image in Photoshop, I adjust the Levels and Curves and perhaps slightly boost the saturation if I feel the image needs it. I may convert the image to mono using a Black & White layer. I recommend experimenting with the sliders one at a time to see how they affect the image. Some will have no effect while others will make dramatic changes depending on the colours in the image. Keep tweaking the sliders until you have the look you want. Specialist programs such as Nik Software's Silver Efex Pro 2 can also give spectacular results by using presets and control points to fine-tune your mono images to get exactly the amount of contrast and structure you

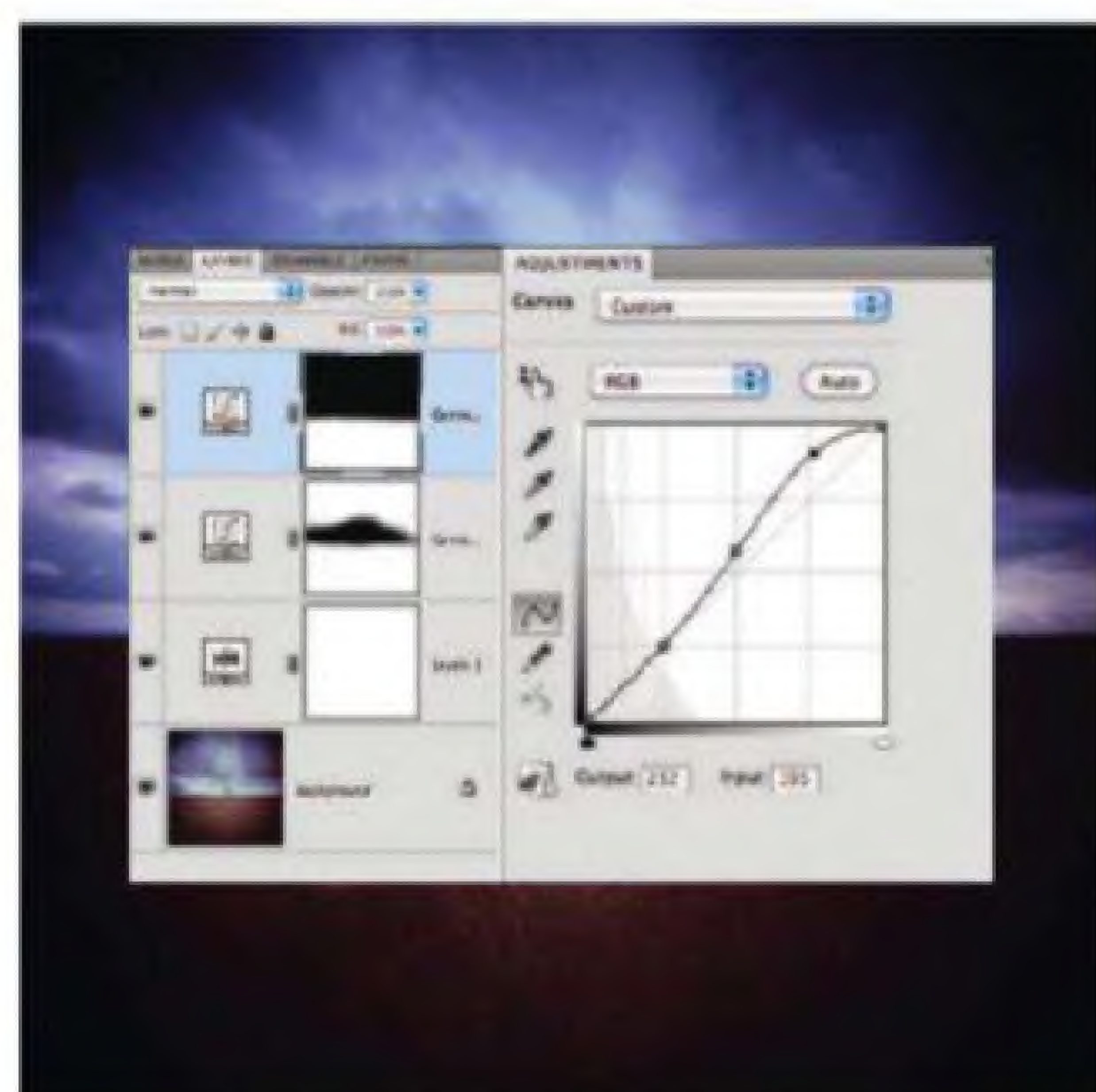
want. If you wish to be even more creative you could add textures and manipulate the image further. With Lightroom, Photoshop and Silver Efex Pro at your fingertips, you are only limited by your imagination as to the effects you can achieve.

I love pinhole photography because of its unpredictability. It can be frustrating when the images don't come out as expected, but when they do their ethereal and timeless quality is a joy to behold. You will find the lack of control liberating, allowing you to focus on the composition. **AP**

To book a place on one of Doug's workshops visit www.doughinnery.com

PROCESSING TECHNIQUE

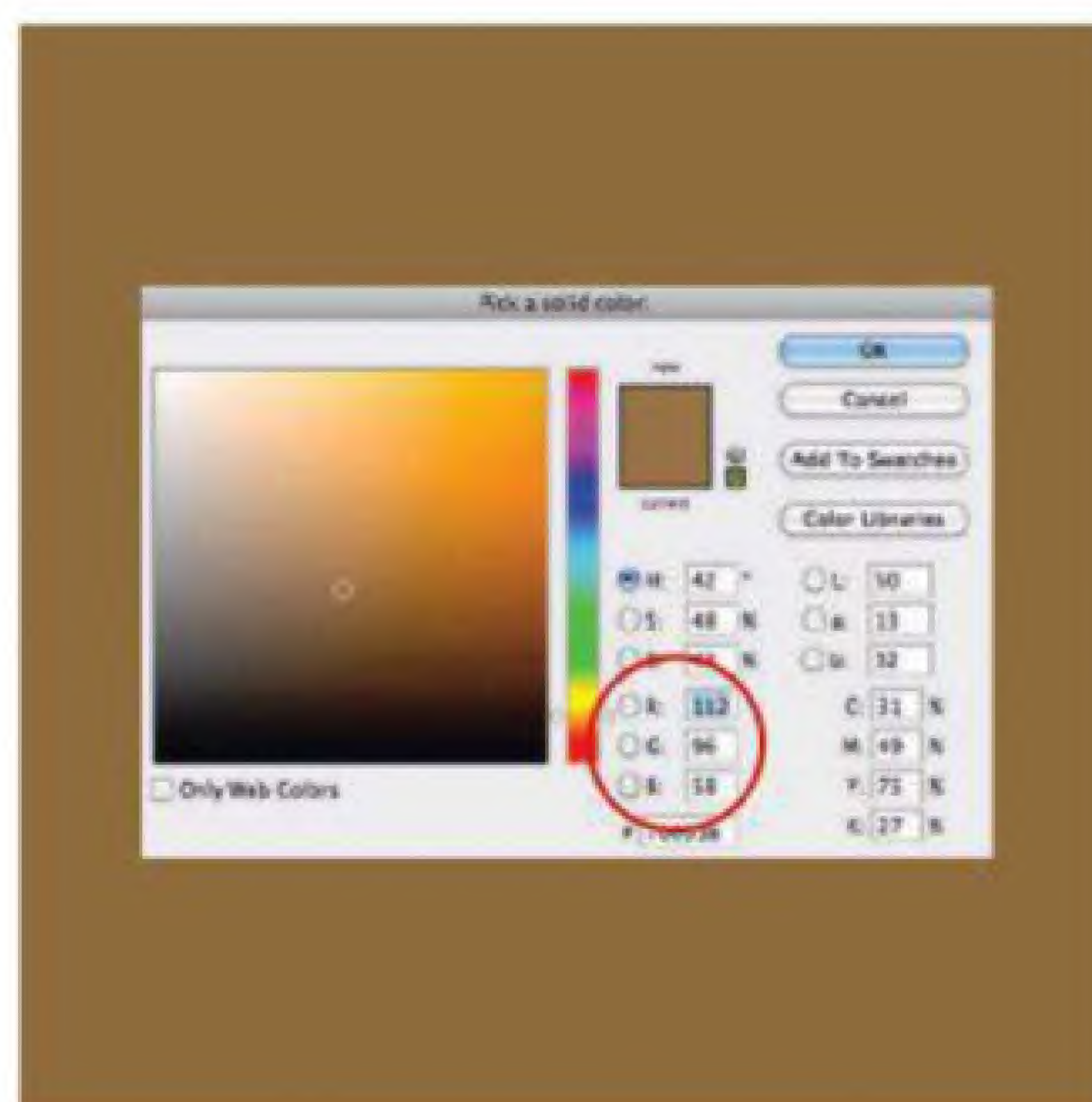
Doug explains how to import a colour image into Photoshop, make basic adjustments, convert it to monotone and then add a brown tone to the image to finish



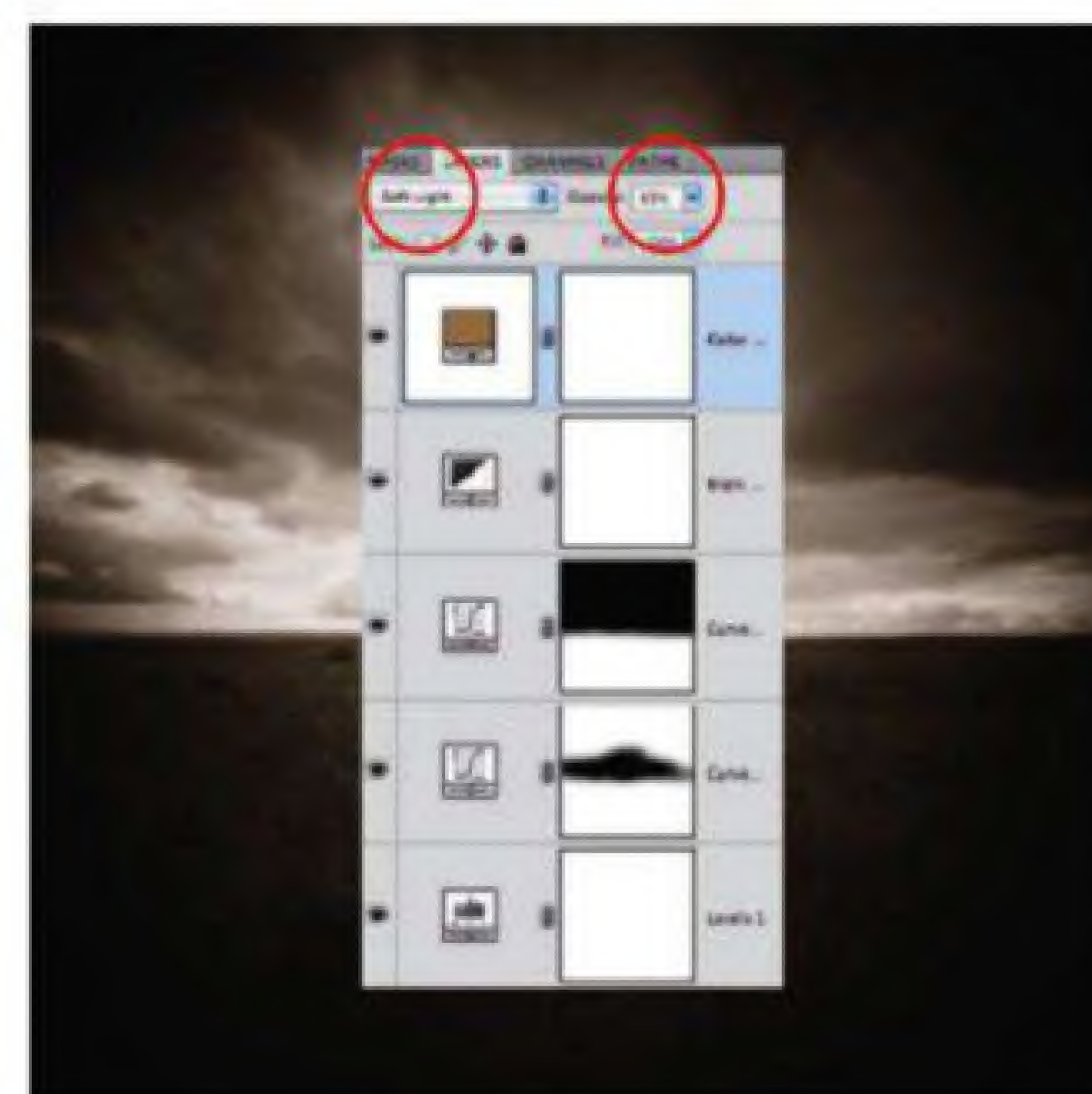
1 After cropping the image in Lightroom, I import it into Photoshop and add Levels and Curves layers. On the Levels layer I slide in the white and black point sliders beneath the histogram so they touch the edges of the graph. This brightens and balances the image. On the Curves layer I lift the upper end of the curve slightly to brighten the highlights and lower the darker end of the curve to deepen the dark tones, thus adding contrast and punch.



2 Next, I add a black & white conversion layer and experiment with the sliders to get the effect I like.



3 If I want to add a tone to the image, I first add a Fill Colour Layer and select a colour I like. Here I have chosen one with an RGB value of R: 112, G: 96, B: 58. When I find a tone I like, I keep a note of these values so I can duplicate it in future (and apply it to images that I want to present in sets).



4 To blend this colour into the image, I change the blending mode in the layers panel to Soft Light and reduce the opacity to get an intensity of tone that I am happy with.

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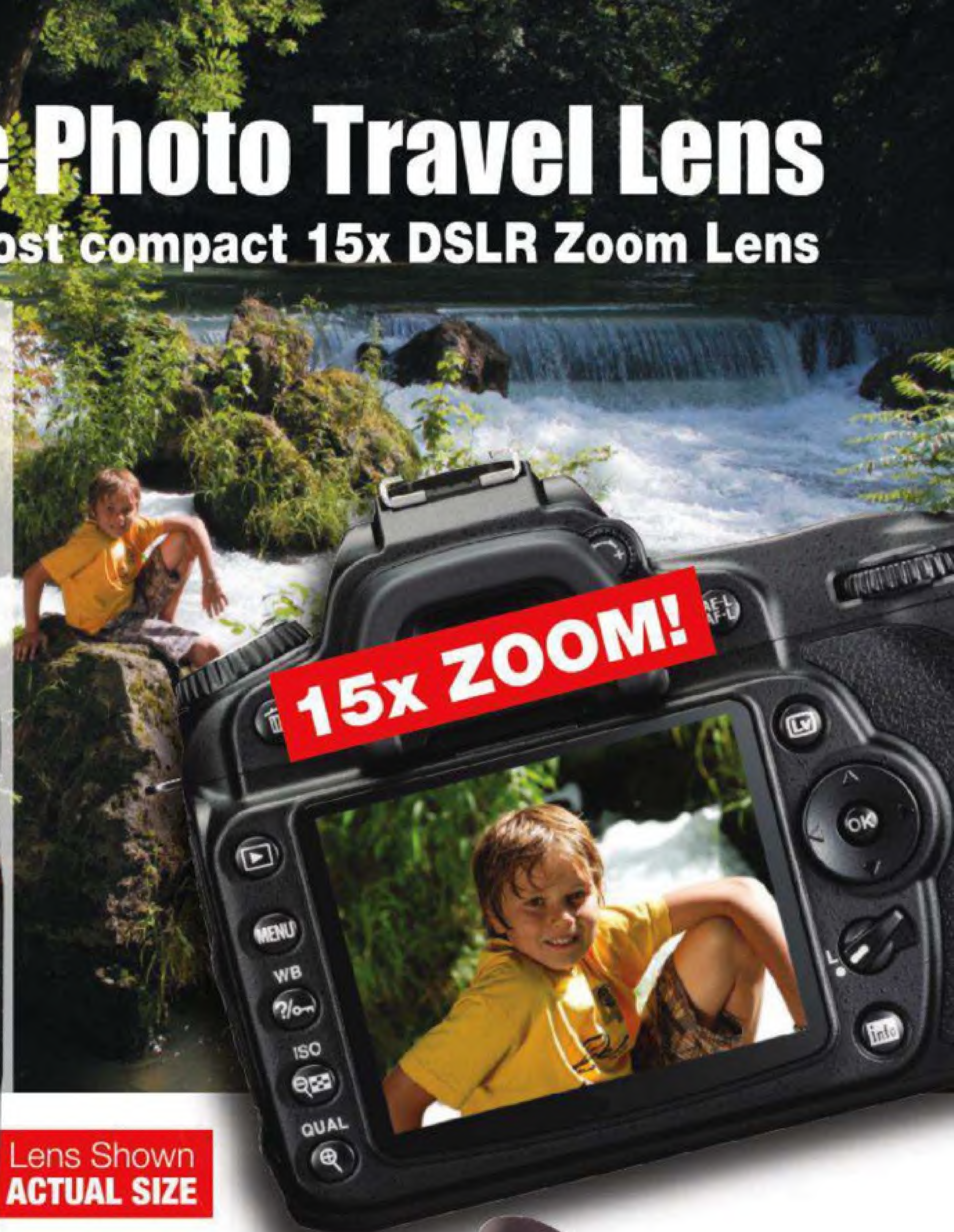
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Simona Bonanno Italy 44pts

Nikon D80, 28-80mm, 1/10sec at f/32, ISO 100

♦ 'Tauromaquia' **Judges say** Simona was inspired by Picasso's drawings of bullfighting and the Paleolithic cave paintings at Lascaux in southwestern France. The judges loved the image's impressionistic quality and compelling sense of movement. A captivating image that stood out from all the rest



Lee Jeffries Greater Manchester 43pts

Canon EOS 5D, 70-200mm, 1/320sec at f/5, ISO 160

♦ Portrait of a baby orang-utan **Judges say** Lee took this image at Chester Zoo through a glass enclosure. His sensitive use of light, attention to detail and well-thought-out composition impressed the judges

Brian McDonnell Ayrshire 42pts

Nikon D80, 18-135mm, 1/90sec at f/6.7, ISO 100

♦ Duck from above **Judges say** It's not often that you see a duck photographed from this viewpoint! We love the unusual shooting angle and the image's unique graphic appeal





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APOY Amateur Photographer OF THE YEAR COMPETITION

Round five

CREATIVE WILDLIFE

The results are in for the fifth round of APOY. We had some fantastic entries, covering many subjects. Here we publish the top 30 images

Simona Bonanno, of Italy, wins first place in our Creative wildlife round of APOY 2011. Simona will receive Canon's latest DSLR, the 18-million-pixel EOS 600D with an EF-S 18-55mm f/3.5-5.6 IS II lens and a PIXMA MG8150 Wi-Fi all-in-one inkjet printer that is capable of scanning 35mm film and produces photolab-quality prints, all worth a total of £1,098. The EOS 600D offers full HD (1080p) video recording, up to 3.7fps continuous shooting and a 3in, 1.04-million-dot, vari-angle LCD screen. An ISO range of 100-6400, expandable to 12,800, enables high-quality handheld shooting in low-light conditions without the need for flash. The EF-S 18-55mm f/3.5-5.6 IS II lens is an ideal general purpose standard zoom. Our second-placed winner is **Lee Jeffries**, of Bolton, who will receive Canon's 10-million-pixel PowerShot S95 and SELPHY CP800, worth a total of £498. With its HS system and f/2 lens, the S95 excels in low-light conditions. Other features include 720p HD movie capability, raw capture and 3in LCD screen. **Brian McDonnell** of Ayrshire finished third in the round and wins Canon's IXUS 310 HS digital compact camera and SELPHY CP800 printer, worth a total of £398.

THE 2011 LEADER BOARD

We are exactly halfway through the APOY 2011 competition. Sean Slevin retains his lead, while round 5 winner Simona Bonanno moves into second place and Lee Jeffries into third. Ricardo Alarcon slips into tenth place and is joined by Jarrod Castaing and Ben Ghibaldan.

1	Sean Slevin	183pts	7	Dan Deakin	95pts
2	Simona Bonanno	169pts	8	Marek Troszczynski	81pts
3	Lee Jeffries	158pts	9	John Seamons	75pts
4	Salvatore Marrazzo	135pts	10	Ricardo Alarcon	74pts
4	Paul Whiting	135pts	10	Jarrod Castaing	74pts
6	Lucinda Castaing	100pts	10	Ben Ghibaldan	74pts



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4 Misa Irodia Senegal 41pts

Canon EOS 5D Mark II, 100-400mm, 1/200sec at f/6.3, ISO 500
Sparrows on a wire **Judges say** A lucky encounter this may be, but that shouldn't detract from strength of Misa's superb image

5 Thomas Richards Kent 41pts

Canon EOS 7D, 15-85mm, 1/500sec at f/5.6, ISO 250
Cow on a beach in New Zealand's South Island **Judges say** There is something quite surreal about this image – it's not every day that you see a cow on a beach! An imaginative image that impressed all the judges

6 John Seamons Australia 40pts

Canon EOS 5D Mark II, 200mm with 1.4x teleconverter, 1/200sec at f/4, ISO 1600
'Men of the Forest' **Judges say** John has captured the orang-utans' humanlike expressions brilliantly

7 Marek Troszczynski London 40pts

Nikon D300, 70-200mm, 1/500sec at f/4, ISO 200
Wild geese flying through a winter storm **Judges say** The graceful shape of the birds' wings, flurry of snow and delicate colours create a serene, magical image

8 Matteo Colombo Italy 39pts

Canon EOS 5D Mark II, 17-40mm, 30secs at f/16, ISO 100, tripod, remote release
'Swan lake' **Judges say** Matteo took this image one winter dawn – it's a dreamlike scene that is made by his subtle use of colour

9 Andy Keen Greater Manchester 39pts

Canon EOS 30D, 17-85mm, 1/400sec at f/5.6, ISO 100
'Billy goats gruff' **Judges say** Andy took his well-composed and cleverly framed image in Great Orme, North Wales

10 Jack Hood Buckinghamshire 39pts

Fujifilm FinePix S200EXR, 1/500sec at f/8, ISO 100
'Red kite in flames' **Judges say** The fiery sky and silhouetted birds lend a dramatic quality to Jack's image

11 Jarrod Castaing London 39pts

Canon EOS 30D, 70-200mm, 1/1600sec at f/4, ISO 200
Zebras huddle to confuse predators in the Serengeti, Tanzania **Judges say** We received several entries featuring zebras as the subject, but Jarrod's was the most creative

12 Edward Ross Fife 39pts

Olympus E-620, 70-300mm, 1/250sec at f/13, ISO 250
American bald eagle at Fife Agricultural Show **Judges say** Edward converted his image to black & white, which accentuates the textures in the bird's feathers and its intense expression

13 Istvan Kerekes Hungary 39pts

Nikon D3, 80-400mm, 1/15sec at f/40, ISO 200
Mute swans flying in sync **Judges say** The judges loved the combination of movement and colour in Istvan's beautiful image

14 Lauren Metcalfe Cleveland 38pts

Nikon D90, 70-300mm, 1/125sec at f/4.8, ISO 100
Duck portrait **Judges say** We've never seen a duck photographed in this way before. The lighting is exquisite and creates an image that is reminiscent of old Dutch Masters paintings

15 Paul Tucker Hertfordshire 38pts

Canon EOS 400D, 17-55mm, 1/400sec, ISO 400
Gull **Judges say** Paul successfully captures this bird just as it takes off – great timing and a lovely tonal range

16 Sean Slevin Ireland 38pts

Canon EOS 5D Mark II, 100-400mm, 1/500sec at f/8, ISO 200
Swan and cygnets **Judges say** A simple but well-executed image

Canon

17 Tim Huyck USA 38pts

Panasonic Lumix DMC-L1, 70-300mm, 1/320sec at f/5.6, ISO 100
Pink-backed pelican **Judges say** An interesting shooting angle leads to a unique pelican portrait that has lots of character

18 Sean Rogers East Yorkshire 37pts

Nikon D200, 18-70mm, 1/1000sec at f/4.5, ISO 100
Leaping lamb **Judges say** Sean has created an image that epitomises spring in the English countryside

19 Simonas Valatka Lithuania 37pts

Canon EOS 400D, 17-70mm, 1/320sec at f/9, ISO 100
Bug and raindrops **Judges say** Simonas took this imaginative picture from inside a plastic greenhouse

20 Mark Bridger Kent 37pts

Canon EOS 5D Mark II, 300mm, 1/1250sec at f/2.8, ISO 100
'Eagle owl in the evening spring sun' **Judges say** Beautiful diffuse light and perfect focusing combine to create a strong owl image

21 Roberto Binder London 37pts

Nikon D300S, 100-300mm, 1/1250sec at f/5, ISO 500, Nikon Speedlight SB-900, tripod
Hummingbird **Judges say** The simple, uncluttered background works brilliantly here – a classic hummingbird shot

22 Giovanni Allievi Italy 36pts

Canon EOS 300D, 18-55mm, 1/2500sec at f/5, ISO 100
Striped dolphin **Judges say** The sparkling light on the water makes this image of a diving dolphin come alive

23 Naomi Roberts Oxfordshire 36pts

Nikon D60, 170-420mm, 1/40sec at f/9, ISO 400
Tiger in motion, taken in Ranthambore, India **Judges say** Naomi photographed this tiger as it jumped from a raised verge, capturing it in a flurry of movement and drama

24 Tanja Nijhoff The Netherlands 36pts

Nikon D700, 135mm, 1/60sec at f/5.6, ISO 800
Snake and lizard in Borneo **Judges say** The 'decisive moment' exists just as much in wildlife photography as in other genres of photography, and Tanja has caught it spot on here

25 Dan Deakin Nottinghamshire 35pts

Nikon D200, 105mm macro + 67mm extension tube, 1/80sec at f/13, ISO 280, off-camera flash
Mating yellow dung flies **Judges say** Dan combined seven separate exposures to create this skilful, crisp image

26 Eric Kruszewski USA 35pts

Canon EOS 5D Mark II, 70-200mm, 1/320sec at f/4, ISO 2000
Leaping brown bear in Alaska **Judges say** Another example of excellent timing – well seen and well executed!

27 Lucinda Castaing London 34pts

Canon EOS 20D, 75-300mm, 1/500sec at f/8, ISO 200
'The Great Migration, Serengeti, Tanzania' **Judges say** Lucinda's image offers a glimpse into African wildlife

28 Samridhi Dasot India 34pts

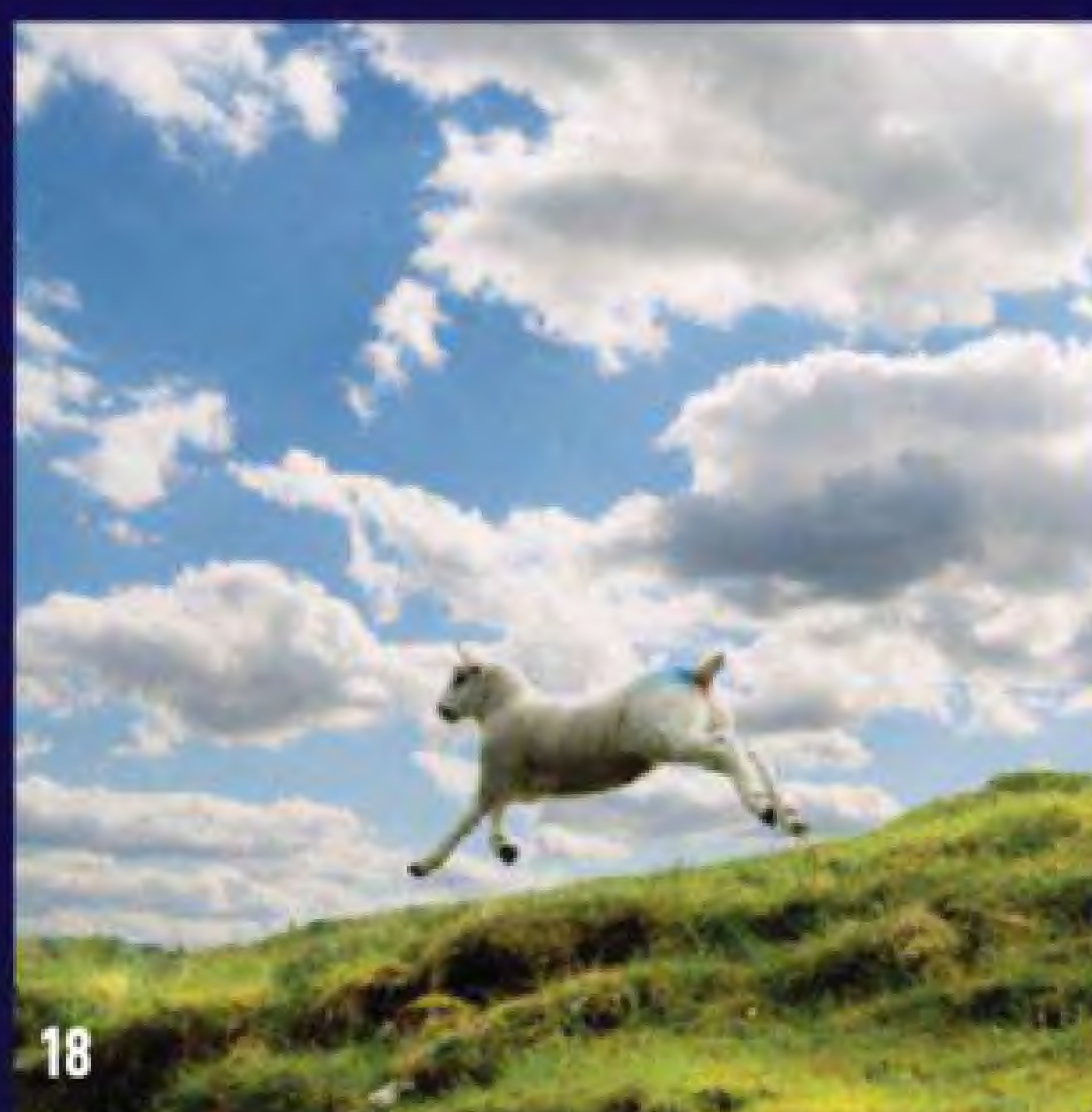
Canon EOS 500D, 18-55mm, 1/640sec at f/8, ISO 400
Monkey in tree **Judges say** This monkey sits pensively in a tree – a nice environmental wildlife portrait

29 Sam Burton London 33pts

Canon EOS 400D, 18-200mm, 1/500sec at f/6.3, ISO 100
Bird silhouette **Judges say** A simple idea, but one that works well

30 Ashley Field East Sussex 32pts

Olympus E-1, 200mm, 1/125sec at f/4, ISO 200
American bald eagle **Judges say** A classic eagle portrait



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Park life

Alex Saberi has spent the past five years photographing dreamlike images of London's Richmond Park. He tells **Oliver Atwell** how he captures the rich light and colours of this diverse location

THERE is a magical world in the most unlikely of places. It's a world where animals move among the thin mist hanging in the air and ghostly shafts of light illuminate the dense woodland and shimmering water. But this isn't some Narnian wonderland. In fact, the locale is the oft-photographed 2,360-acre Richmond Park in London, an area that, through the lens of photographer Alex Saberi, takes on a unique aura of mystery and theatre.

Alex, who lives just minutes from the park, has spent the past five years waking up at dawn to put his own spin on the location. His wildlife images carry the feel of a fairy-tale dream, a vision that Alex fulfils through his use of atmospheric light and vivid colour.

Although Alex had always harboured a distant interest in photography, his entry into the medium stemmed from a website that his work colleague regularly visited. 'A friend of mine was a keen photographer

and would regularly visit a website that challenged digital photographers to produce shots on certain themes,' he recalls. 'Each week you would have a different subject, such as silhouettes, portraits or landscapes. You could then send in your photograph with the hope of winning and being featured on the site.'

The challenge to create images gave Alex the urge to pick up a camera and send in some entries himself. As he lived so close to Richmond Park, he realised it would be the perfect location to experiment with photography.

A FAIRY-TALE VISION

It was while exploring the work of other users on the website that Alex found a kindred spirit in Icelandic photographer Heioa Helgadóttir, whose dreamlike images were a significant influence on how Alex began to see Richmond Park. 'I was a fan

of a few Icelandic photographers,' he says. 'There was a cold and surreal quality to the images that I was incredibly fond of. I went to visit Heioa and did a round trip of Iceland with her. Iceland is such an overwhelmingly beautiful place that it couldn't fail to shape the way I began to see the world.'

'Heioa's photographs have a quite fairy-tale-like style to them,' he continues. 'She likes to create dramatic images by using the landscape almost as a theatrical set. A lot of her work is quite dark and eerie. Atmosphere would be the key word.'

Once Alex returned to the UK, he began to shoot Richmond Park with a fresh view on how to represent the landscape and the subjects he happened across on his excursions.

'I was able to take a lot of the things that I had learned and translate that into wildlife photography,' says Alex. 'Once I had this new outlook on photography, I could develop a visual style that I felt could become my own take on the location. The key ideas that I had picked up from Heioa revolved around using the natural elements such as mist and early morning light to create these strange and theatrical wildlife/landscape shots. I wanted to show the park as a place that contained all kinds of strange possibilities.'



ALL PICTURES © ALEX SABERI

**SEEING THE LIGHT**

One of the key features of Alex's images is the use of light and colour, both of which lend a dramatic and theatrical veneer to the photographs. Crucially, the colour casts firmly place the images in a time of year through the use of warm oranges and yellows, and icy blues.

'My favourite time to shoot is in the early morning,' says Alex. 'There's a strange aura as the sun rises over the park and draws out the reds, greens and browns of the land. In the warmer weather that kind of light can create some beautiful shadows and contrasts. It can also produce a strange ethereal glow in the landscape, particularly when shooting into the light, which is a big part of my visual style. If you look at the image of the squirrel running down the tree trunk [above], the light appears almost controlled. The whole scene looks like it could be a constructed set. It straddles the border between reality and fiction.'

Capturing light and colour such as this requires Alex to employ a few tools to help realise his vision. 'I tend to use a graduated neutral density filter that helps to balance the light throughout the shot,' he says. 'It can also be a big help using a polarising filter. That's particularly effective when dealing with shots where the sky is a key component as it brings out the contrast. Crucially, a polariser can also give you some deep colour tones.'

Shooting during the winter months can also mean being faced with snow, which is something that Alex says can make for a truly beautiful image.

'One of my favourite images is one of



a family of deer standing in an open area covered in snow,' says Alex (top right). 'Compositionally, it's one of my more minimalist images. Many of my other shots are full of trees and leaves whereas this one makes use of the white expanse.'

'It can be tricky exposing for snow,' he continues. 'If you don't use exposure compensation, your images are likely to come out quite grey because cameras are generally designed to expose for middle tones. I generally overexpose by $\frac{1}{3}$ of a stop, so I can increase that if I need to. But then it's important to bear in mind that if you shoot in raw format everything can be fixed in Photoshop.'

Top left: 'Squirrel at dawn'

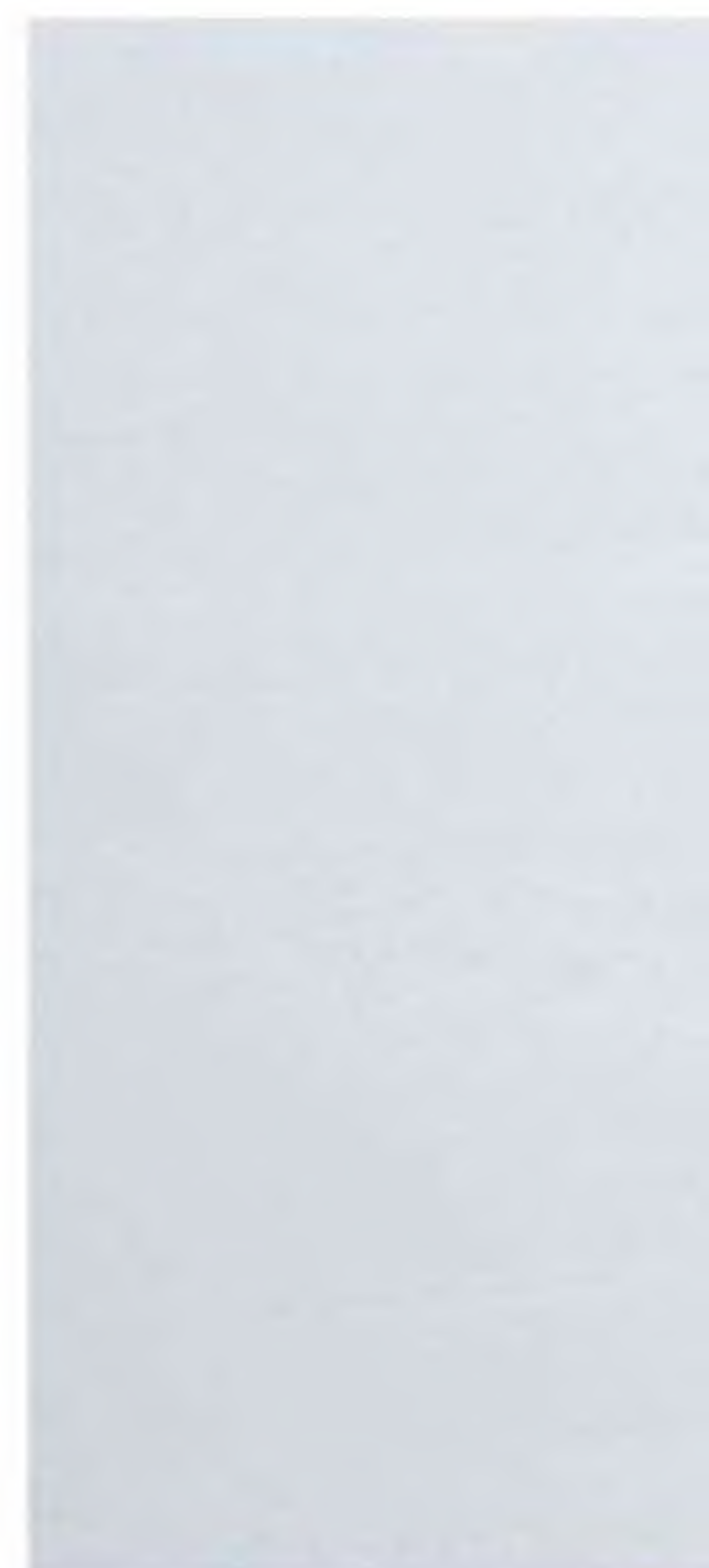
Canon EOS 5D Mark II, 100–400mm, 1/500sec at f/6.3, ISO 800

Above: 'Stags'

Canon EOS 5D, 100–400mm, 1/4000sec at f/4, ISO 500

Another visual effect that Alex often employs is the use of silhouettes – a technique that lends a strange powerful atmosphere to the images.

'Silhouettes can make for some really excellent images,' says Alex. 'One shot I particularly like is of three stags against the dawn sky [above left]. There's something so powerful about it. In this shot I exposed for the highlights – the sky – which meant that the stags were underexposed and consequently featured no bodily detail. An alternative process is to take two exposures and place them on top of each other in Photoshop, or you can adjust the Curves to bring the highlights down.'





FINDING THE SHOTS

While Alex has definite ideas about how he sees the environment, he maintains that it can often be difficult to previsualise the shots that he will take on the day.

'I generally get up before work at the crack of dawn, grab my Canon EOS 5D Mark II camera and cycle through Richmond Park with my mind open and my eyes peeled,' says Alex. 'Richmond is such a varied location that it's incredibly difficult to have your mind set on one specific thing. You never know what you're going to come across, but I'm fascinated by the idea that anything can unfold in front of me.'

According to Alex, the only components

Top right: 'Snowed in'

Canon EOS 5D Mark II, 100-400mm, 1/250sec at f/5.6, ISO 400

Above: 'Battle'

Canon EOS 5D Mark II, 100-400mm, 1/160sec at f/5.6, ISO 500

that he can predict are the environmental elements that will form the backdrop to his shots. 'I can go into the park knowing that there is some beautiful mist or light that I can try to capture because I can see that from my window,' he explains. 'But as for the subjects, it's near impossible for me to visualise what I'm going to come across. That's why I always say that my bicycle is the most important piece of equipment that I have with me on a shoot. It allows me to explore as many places as possible before the elements, such as the light, change.'

Alex admits that he is not a photographer with much patience. 'I couldn't be one of these photographers I often see around the

'I see myself as a scavenger who is constantly on the go looking for images'

park who is slowly stalking around one area and waiting for the shot to come to him,' he says. 'I see myself as a scavenger who is constantly on the go looking for images. If I went into the area looking for one specific thing, I'd never get anything done.'

COMPOSITION

While Alex's vision of the wildlife of Richmond Park may be unconventional, his approach to composition follows some basic and well-worn principles.

'Even though I'm pursuing my own fairy-tale agenda with regards to the images, I have to make sure not to lose sight of the basics of wildlife photography,' he says. 'There are a lot of factors that could potentially ruin an otherwise perfectly good photo, such as branches coming into the frame or a messy background. Using a shallow depth of field such as f/5.6 will blur the background enough to make the subject stand out and give it more of a three-dimensional feel. That's important to me as it makes everything behind the subject seem slightly unreal.'

He also finds that using a telephoto lens can help to cut out any distracting features that may detract from the overall shot. 'Using a Canon EF 100-400mm f/4.5-5.6 telephoto lens means I can pick out the details and areas that interest me,' says Alex. 'With a wideangle it can tend to give me a little too much coverage and push things further away. With a telephoto I can crop and compress where I want.'

Although he is mindful of how much coverage he gives to the subject, Alex is acutely aware that





Alex tends to shoot into the light, which he says creates a strange ethereal glow

the environment is as important as the animal he is photographing. 'In my view, how a squirrel or deer interacts with its habitat is much more interesting than simply filling the frame with the body of the subject,' he says. 'I'd rather treat the subject as a component of its environment. It gives the subject some necessary context and treats the environment as a set. I think of it like a stage. That opens up the possibility of the environment acting as a set for a narrative and it means there's a possibility for a story to unfold in the viewer's mind.'

THE FUTURE

Alex sees his next project in Richmond Park as a serious step outside his comfort

zone – macro photography. 'I feel ready to begin exploring the things that are going on right underneath my nose,' he says. 'It's a world that presents its own challenges for me. Having to deal with things such as camera shake and focal points at such a close-up level is forcing me to alter my way of thinking. It's making me consider all the ways that I can apply the lessons that I spent the past five years learning to macro.'

But despite his working method taking a dramatic shift, Alex is still approaching his macro subjects with the same sense of wonder. 'The images are likely to be very different, but the idea remains the same,' he says. 'It doesn't matter how close up or how far away I am. My sole intention is to show the fantastic magic of Richmond Park.' **AP**

To see more of Alex's work, visit www.alexsaferi.com



Alex's preferred time to shoot is in the early morning, as the sun rises over the horizon

GETTING THE SHOT



Despite his resistance to planning his day-to-day shots, Alex is sometimes able to keep a mental logbook of potential images to look out for.

'The image of the swan with the mist [above and pages 30-31] was a picture that I had in mind for a very long time,' says Alex. 'I would pass the river every day in the hope that all the elements would one day line up and present me with this very shot. It was important to me to get the swan in the water with the mist hanging in the air because it was so dream-like.'

'The shot was taken in the morning with the dawn light streaming through and backlighting the mist in the background,' he continues. 'There was a beautiful trail of light on the surface of the water that connected with the mist and created this interesting but subtle V-shape. In time, a swan appeared on the scene, moved into the light and started feathering its wings. I was able to get off a few shots before the swan moved on and broke the composition. It was a perfect moment.'



Alex came across the shot above quite by accident on one of his rare night shoots while he was out experimenting with star trails. 'I was out in the park working with long exposures to achieve some star trail effects using 30sec exposures,' he recalls. 'Quite unexpectedly, a swan drifted into the scene. I was fortunate in that I'd brought along my Canon 580EX II flashgun. I'd had some experience using flash in the daytime, but this was the first time I'd used it at night.'

Alex set the flash to a narrow beam and triggered it off-camera, just to the right so that he did not hit the subject directly in the eye. 'This gave me just the right amount of illumination for the swan,' he explains. 'The trees were a perfect backdrop and even though the shot was at night, the sky has these wonderful colours.'

'When people first see the shot they assume that the swan has been Photoshopped in,' Alex continues. 'In fact, there are two merged exposures here – one exposing for the swan and one for the star trails.'

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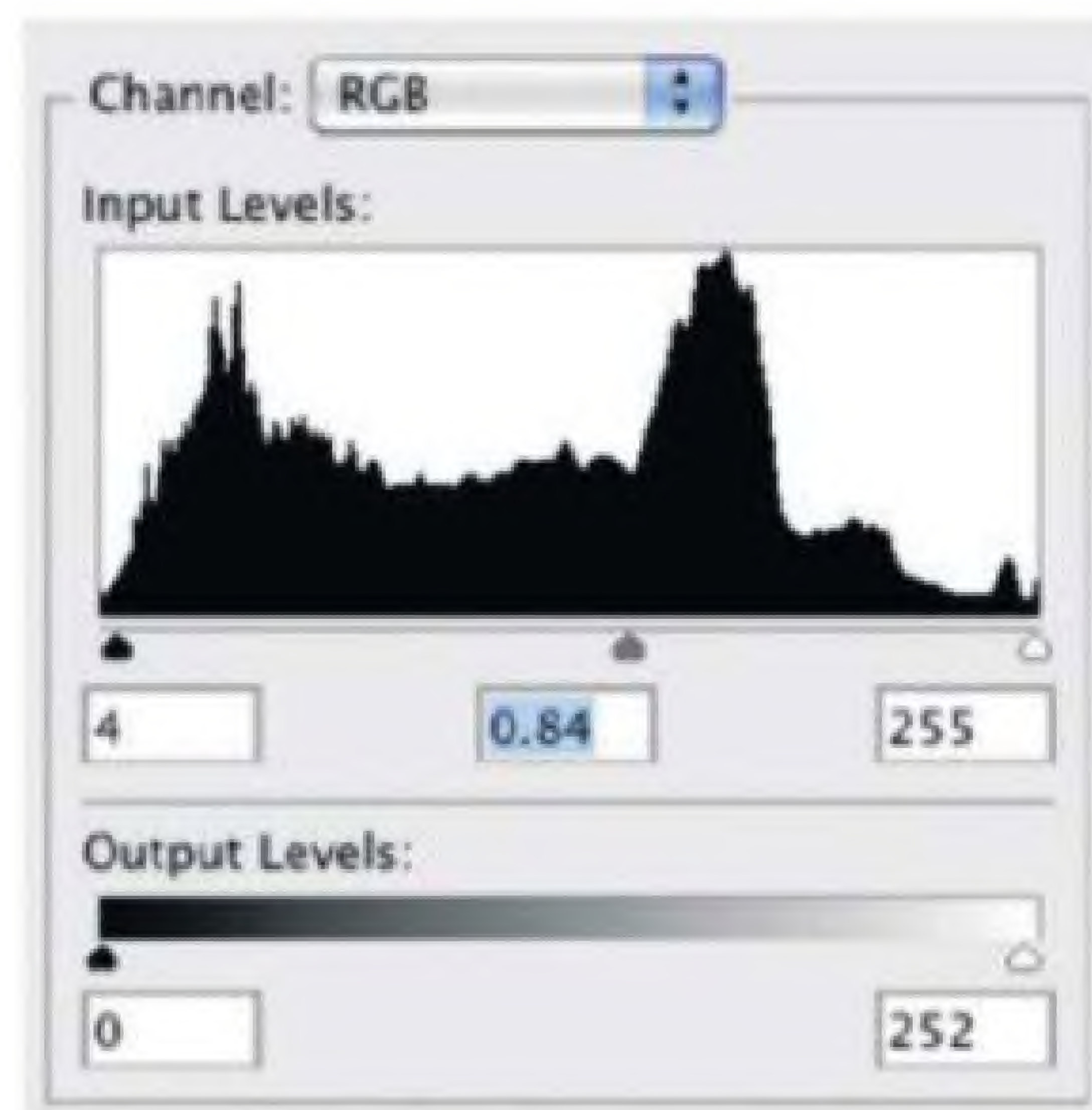
Speeding motorcyclist Ann Aveyard

Canon EOS 550D, 18-55mm, 1/80sec at f/10, ISO 100

I'M NOT sure why Ann was taking pictures of traffic along the A31, but I'm glad that she did. She may have been practising her panning technique, and this bright-yellow motorbike has provided the perfect subject for it. Ann has sent me her original image, as well as one that she cropped from it. In cropping, she has straightened the frame and has increased the contrast to make the bike stand out a bit more. Ann's crop is quite long, and doesn't comply with any set of proportions we recognise as photographic, so I've re-cropped it to 6:12, which is a standard panoramic format. I like the contrast adjustments Ann has made,

but I think the whole image is still too bright. Photographers are often afraid of making a picture darker in case it looks underexposed, but here we need a bit of darkening to bring out the colours and the detail – to demonstrate that wonderful relationship between the yellow/orange bike and the blue truck background.

At the size shown here the picture will look perfectly sharp, but when enlarged it's possible to see that Ann's shutter speed of 1/80sec wasn't quite short enough to freeze the bike's movement as the details are a little bit soft. It's a great image, though, and an inspired crop from a mundane scene.



Original



'I've re-cropped it to 6:12, which is a standard panoramic format'

Ann's edit



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CAMLINK

BSA Goldstar Nigel Bangert

Nikon D40X, 150-500mm,
1/100sec at f/8, ISO 400

PICTURE
OF THE
WEEK

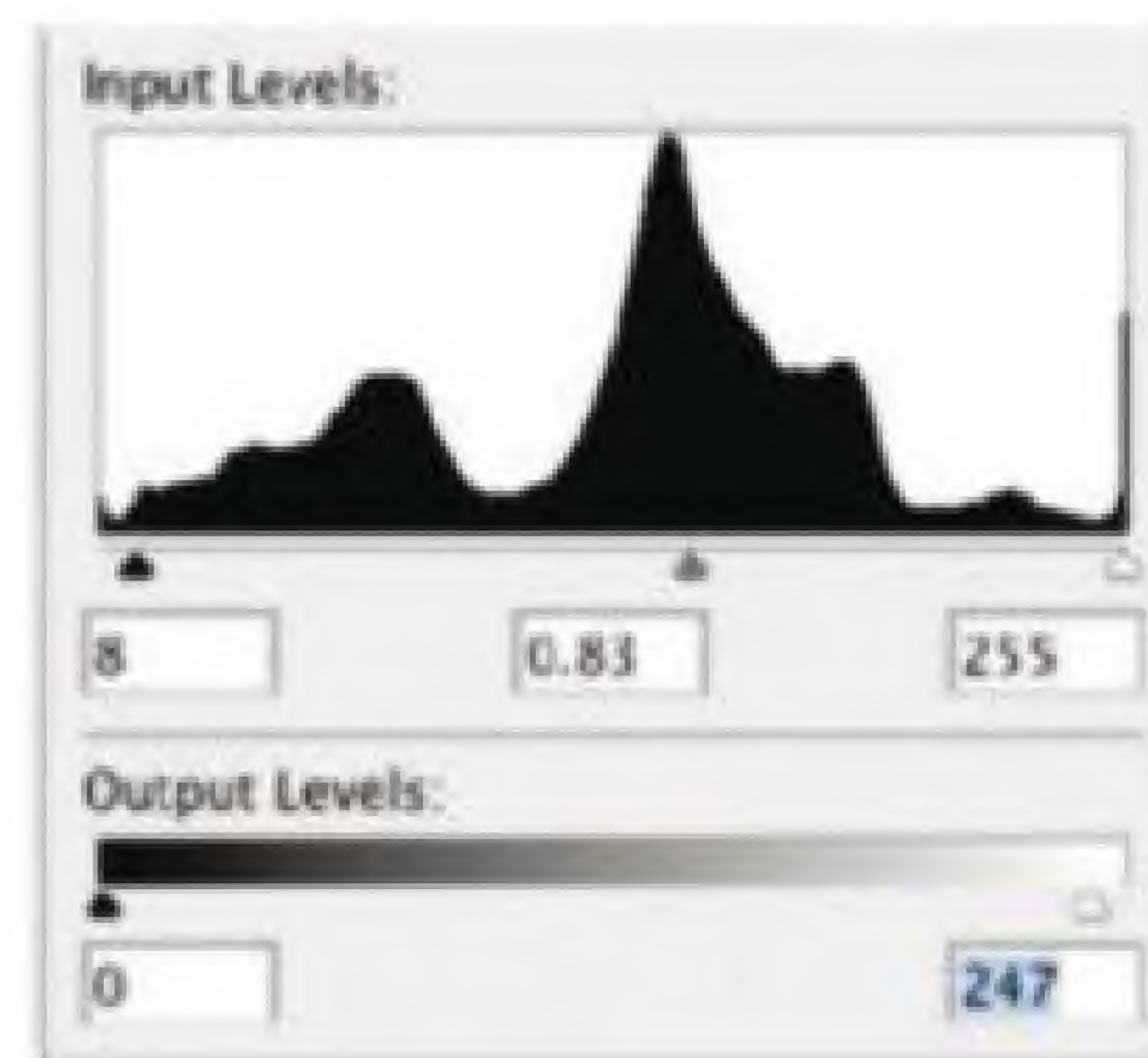
I DIDN'T realise this was an HDR image until I read Nigel's letter. It doesn't have HDR's usual traits, but there is much more detail in the black leathers and the chrome engine than one might expect. Full marks, then, for excellent use of the technique.

Full marks, too, for the panning. The sharpness of the bike's detail demonstrates that Nigel was panning at exactly the right speed, using a 1/100sec shutter to maintain the blur in the spokes of the wheel.

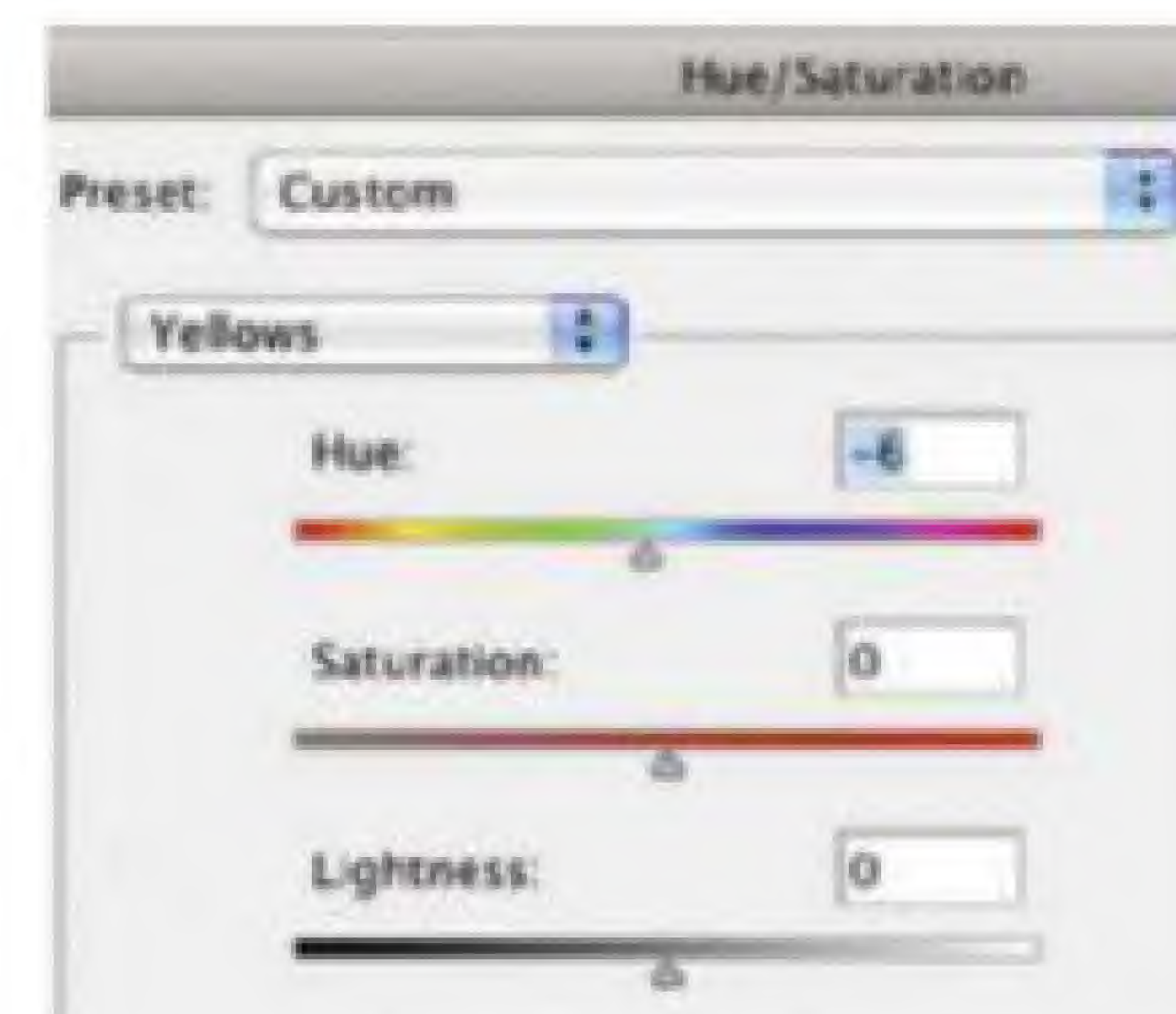
It might seem a backward step to darken an HDR image, but once again we have a picture that is too bright. I've added a touch more black, darkened the midtones and added tone to the highlights with the Levels tool. In Curves, I injected a fraction more contrast to help lift the rider away from the background. These adjustments have increased colour saturation, which in turn has highlighted the fact that the green of the grass isn't quite right. This is another common problem – people try to fix it with adjustments to the green channel, but the issue is usually yellow. Here I've shifted the hue of yellow to the left to tame the shade.

The final act is straightening. The angle of the frame isn't a big deal, but is close enough to straight that it should be. The angle must look purposeful or the picture has to be straight, so I've shown both possibilities.

A great shot technically and artistically, so Nigel wins my picture of the week.



Levels



Hue/Saturation



Arrifana, Portugal Luis Alberto -Cristiano Oliveira

Nikon D200, 18-200mm,
1/80sec at f/16, ISO 200

I LIKE the idea of mounting pictures electronically in software. It can work well in print, too, but it is especially effective if you are presenting your pictures online. However, you do need to be careful that the mount itself does not become a distraction.

Here Luis is showing us a nice view from the edge of a cliff overlooking a bay. The sun is low in the sky and is creating quite large areas of darkness while at the same time glittering off the surface of the sea.

The first thing I want to address is the coloured highlights in the sea. This is a sensor issue and occurs, like fringing, in areas of high contrast with bright highlights. Turning up the colour saturation shows that the colour we have to deal with is not pink, as perhaps it first appears, but red. You can also see there is plenty of red in the sky that I do not want to remove. I created a quick mask over the sea to make a selection, which I then used to desaturate just the reds in this area – leaving the sky alone.



I have also increased the contrast overall, in order to lift the lighter midtones, but what is really bothering me is the colour of the sky and that sharp darkening of the top left corner. Recognising that the colours are too complex to solve, I opted to use a red-rich Channel Mixer conversion to black & white. A little whiz round with the dodge tool, set for highlights, in the darker cliff areas, the waves and the town, and for midtones for that corner, has created something really quite nice.



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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Electric Iris PsdAutoSaver \$19 (around £12)

www.electriciris.com

ELECTRIC Iris has developed a plug-in for Adobe Photoshop that automatically saves your Photoshop work every few minutes, in much the same way as Microsoft Word. PsdAutoSaver can be assigned to save automatically at intervals of between one minute and three hours, with the back-up image file saved to a specific folder of your choice. Up to three back-up copies can be kept of the same image at different stages, and you can even assign the software to delete the back-up files automatically after a set period of time.

The plug-in is simple to install into the Photoshop plug-in folder and I found that it also works with Photoshop Elements. If you often spend hours retouching images in Photoshop, PsdAutoSaver could be a lifesaver. A 30-day free trial is available from the website. **Richard Sibley**

The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



Golla Lakin G1014 camera bag Around £45

www.golla.com

GOLLA'S Lakin G1014 is the largest in its range of camera bags. There are three different funky external/internal colour combinations, with varying impression-style patterns.

The camera bag's interior measures 23x14x13cm and has two adjustable, removable walls, providing enough space to fit a DSLR and standard lens. The lining is soft and well padded with Velcro pockets for memory cards. There is a zip and a clip lock on the bag, too, keeping your camera equipment safe and protected. Externally, the bag has zipped pockets on either side and on the clipped opening lip, so there is plenty of room for extra small pieces of equipment such as batteries and filters. It has a wipe-clean, waterproof and dirt-proof exterior made from 100% polyester.

The splash of colour acts as more than just a style statement for the budding photographer – a lime green or orange interior makes the camera equipment easier to find inside. The Golla Lakin G1014 is fun, well made and practical, and a good bag to take on holiday. **Sophy Mutch**



Amateur Photographer
A neat piece of software that could be a lifesaver



Amateur Photographer
A colourful and well-made camera bag



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Canon Pixma MG8150

The flagship all-in-one printer features slick touchscreen control, Wi-Fi and class-leading printing and scanning operation.
AP 6 August

Olympus Pen E-P3

Claiming the fastest autofocus on the market, we put the latest Pen to the test.
AP 13 August

Monopods

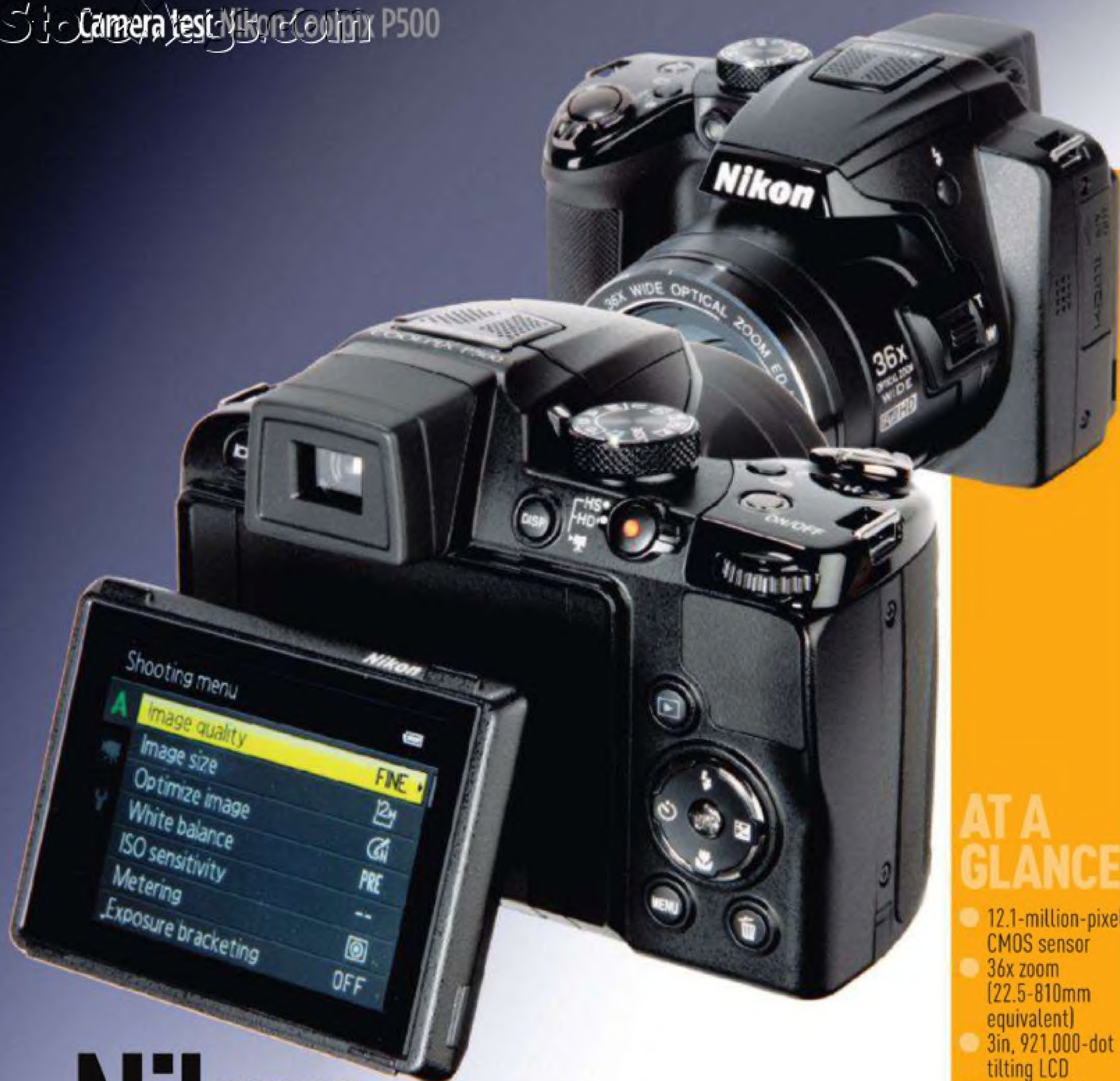
One-legged supports are ideal for long lenses. We find the best models for your money.
AP 20 August

Long zoom lenses

We find the best optics for shooting wildlife on a budget.
AP 20 August

Samyang 35mm f/1.4 AS UMC

This fast full-frame wideangle lens is fully manual but costs less than £400.
AP 27 August



Nikon Coolpix P500

With a 36x, 22.5-810mm zoom lens, the Nikon Coolpix P500 may appeal to many photographers as a DSLR replacement. **Richard Sibley** finds out how it compares

ORIGINALLY, the role of bridge cameras was to 'bridge' the gap between compact and DSLRs. With fixed-zoom lenses and a small SLR-style body, bridge cameras appeal to those wanting the control of a DSLR and the convenience of an all-in-one design for a reasonable price. Many enthusiasts also see the attraction of bridge cameras, which, being smaller and lighter than a DSLR, are often thought to make ideal second cameras.

Nikon's Coolpix P500 bridge camera certainly looks appealing on paper. Its main feature is a massive 36x zoom lens, which should allow it to be used in virtually any situation. However, the reason that this impressive zoom length is possible is down to the small compact camera sensor used and, as we know, small, densely populated sensors don't produce the same image quality as a DSLR. That said, many enthusiast photographers will still be interested in the

Coolpix P500 and be eager to see how good it is as an everyday camera.

FEATURES

At the heart of the Nikon Coolpix P500 is a 12.1-million-pixel CMOS sensor. Measuring around 6.1x4.5mm (1/2.3in), this is a standard compact camera sensor. It is smaller than the sensors used high-end compacts like the Nikon Coolpix P7000 and the Canon PowerShot G12, and around eight times smaller than even a four thirds sensor. However, it is this small sensor size that facilitates the large zoom lens. The 4-144mm focal length becomes an impressive 22.5-810mm (35mm equivalent), with an f/3.4-5.7 aperture range. Handholding an 810mm focal length is not an easy task, especially with the camera weighing just 494g, so sensor-shift Vibration Reduction is built into the camera. Generally, the Vibration Reduction works

very well, switching on as soon as the shutter button is half-depressed, and its motors can be heard whirring away. At the maximum focal length its effects are clearly visible on the 3in, vari-angle, 921,000-dot rear LCD screen. This screen folds out at the back of the camera, making it easy to take low-angle images. It is impressive for a camera in this price range to have a such a high-resolution screen, and it is a bonus for users to be able to check details when reviewing images. Sadly, the viewfinder isn't as good and, although it is responsive with little, if any lag, it looks obviously electronic. That said, it was useful on a few occasions, particularly in bright sunlight. I also found that it allows you to support the camera better when using the 810mm focal length.

BUILD AND HANDLING

Many of the handling features of the Coolpix P500 are borrowed from Nikon DSLRs, including the exposure mode dial on the camera's top-plate and the jog wheel on the upper right-hand side of the P500's rear. The camera also has a zoom control toggle switch located on the side of the lens, which enables you to control the focal length with your left hand while shooting. These small touches make the P500 feel like a mini DSLR, even though it lacks any immediate, dedicated controls for changing settings such as white balance and ISO sensitivity. These settings can be changed by accessing the shooting menu, which again looks very similar to the menus found in Nikon DSLRs.

Overall, the polycarbonate camera is well built and handles well. Its rubberised handgrip is of a good size, although the rest

AT A GLANCE

- 12.1-million-pixel CMOS sensor
- 36x zoom (22.5-810mm equivalent)
- 3in, 921,000-dot tilting LCD
- Sensor shift stabilisation
- ISO 100-3200
- Street price around £330



Colours from the P500 are very bright and bold but can be a little over the top, even in standard mode



The 36x zoom range is very impressive, allowing both wideangle and telephoto scenes to be captured with ease

of the camera's design is too angular for my liking. The menus are easy on the eye and simple to navigate, making the P500 great for compact and DSLR camera users alike.

PERFORMANCE

It takes around 2secs for the zoom to extend from minimum to maximum focal length, which is reasonable for a bridge camera of this type, although not as quick as the Fujifilm FinePix HS20 (see AP 4 June), which has a manual zoom barrel.

When at its minimum focal length, the P500's contrast-detection AF focuses the lens quickly, although it is slower when at the 810mm focal length. Here it steadily and smoothly seeks out the highest point of contrast, and therefore focus. For those more used to phase-detection AF, the P500's AF will seem slow, although it is still possible to use it for moving subjects, providing the camera is carefully prefocused. Setting the shooting speed to 8fps can also help get the shot you're after, but the camera can only take five images at this rate, and the focus position and exposure are locked at the time of the first image. So long as you aren't too close to your subject, the P500's extensive depth of field and f/8 aperture mean that any slight movements made by a subject during these 8fps exposures should still be in focus. Once it has taken a sequence of five JPEG images, the P500 then takes around 8secs before it can be used again.

Exposures metered using the camera's evaluative metering system are generally OK, although I did find them a little on the bright side. During most of my test I left the camera set to -1/3EV to produce favourable results. Centreweighted, spot and spot AF area metering are also available for more precise readings, but these settings are only available when Active D-Lighting is switched on. With D-Lighting deactivated, only evaluative metering can be used.

Vibration Reduction also works well, providing smooth fluid stabilisation, yet

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the lens set to its 100mm point. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



despite this it still requires an extra-steady hand and a fast shutter speed when the lens is set to its 810mm focal length.

IMAGE QUALITY

It is, of course, the image quality where the smaller compact camera sensor of the Coolpix P500 will most distinguish itself from a DSLR. With such a densely populated sensor, photosites are very small, resulting in a restricted dynamic range so burnt-out highlight areas are always an issue. The P500 is no exception, and I found that underexposing the image slightly helped minimise these burnt-out areas and Active D-Lighting can be used to lighten shadows.

There is little in the way of noise in any of the images. This is largely due to the heavy level of image processing that takes place, even at the lowest ISO 160 and 200 sensitivities. Fine details are virtually non-existent, with images looking impressionistic and smudged. While those more used to looking at images on a computer screen, Facebook or an HD TV may find their appearance OK, most enthusiast photographers will be unimpressed.

Colours are punchy and vivid, even when in the camera's standard colour shooting mode. This produces images that are suitable for printing or uploading to the web without the need for any retouching, but to enthusiasts the colours may look too processed and artificial. Skies also have a tendency to switch from a deep rich blue to a more cyan colour, with only moderate shifts to how an image is framed. Thankfully, there is a custom picture style available so you can tone down the saturation and adjust the contrast to your taste.

With such a high resolution on a small

sensor, I would have expected the Coolpix P500 to be able to match a 12.1-million-pixel DSLR for resolution, at least at low sensitivities. However, it is a little way off, only able to reach around 20 on our resolution chart. By the time the sensitivity reaches ISO 3200, resolution drops to around 12 with only slight luminance and chroma noise visible. However, the reason for this is that the image is smudged from noise reduction. **AP**

Facts & figures

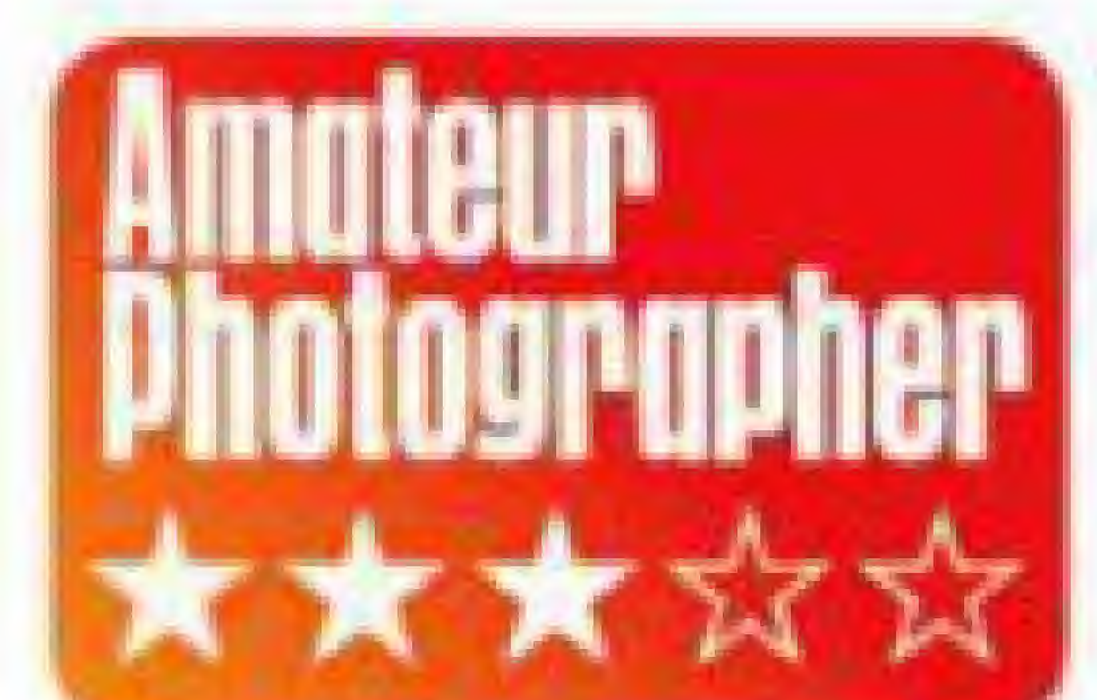
RRP	£399.99
Sensor	1/2.3in, 12.1-million-pixel, CMOS sensor
Output size	4000x3000 pixels
Lens	Nikkor 36x zoom lens, 22.5-810mm (effective) f/3.4-5.7 1cm macro mode
File format	JPEG. Compression: Fine/ Normal JPEG.
Sensitivity	ISO 160-3200
Shutter speeds	2-1/1500sec
Metering system	256-segment matrix, centreweighted, spot, spot AF area
White balance	Auto WB, 5 presets and manual
Exposure modes	PASM, night landscape, backlighting, panorama, pet, nostalgic sepia, high key, low key, soft and high-contrast monochrome scene modes
Focus	Single and full-time AF
AF modes	Auto (9-area automatic selection), centre, face priority, manual (99 points), subject tracking
LCD monitor	3in LCD with 921,000 dots
Storage media	SDHC, SDXC, SD
Power	Rechargeable Li-Ion EN-EL5
Weight	494g (including card and battery)
Dimensions	103x58.3x32mm

Nikon UK Ltd,
380 Richmond Road,
Kingston upon
Thames, Surrey.
Tel: 0330 123 0932.
www.nikon.co.uk

Verdict

WHILE the zoom range of bridge cameras is always appealing to enthusiast photographers, it should be remembered that a digital camera is only as good as its lens and sensor. Here the sensor is just a fraction of the size of even the APS-C format and you wouldn't expect a compact camera to produce the same image quality as a DSLR. You also wouldn't expect to use a 22.5-810mm lens on a DSLR and get better image quality than with a zoom lens of lesser magnification.

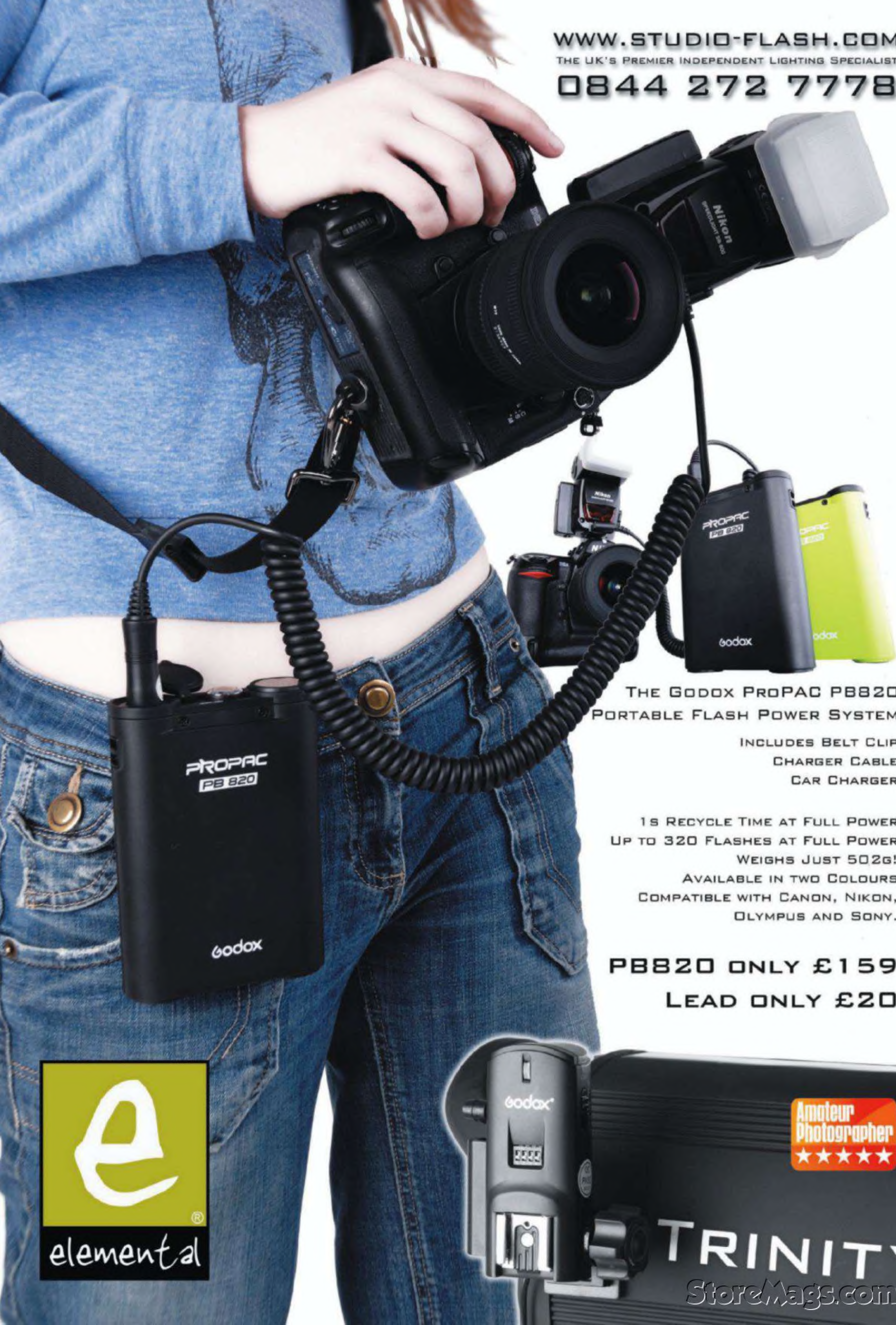
The Nikon Coolpix P500 is a reasonable bridge camera that equals its competitors. Despite the fact there are compact system cameras (CSCs) and entry-level DSLRs in the same price range, there is still a corner of the market that has a need for such a camera. However, even with the P500's promising zoom range and features, enthusiast photographers will be better served by a CSC or DSLR. Meanwhile, those wanting something more portable can try a CSC or high-end compact such as the Nikon Coolpix P7000 or Canon PowerShot G12.



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Panasonic Lumix DMC-GF3

With the launch of Panasonic's Lumix DMC-GF3, the company's smallest interchangeable-lens camera just got even more compact and lighter while maintaining a strong set of features. Surely there has to be compromises?

Tim Coleman
Technical writer



PANASONIC is clearly committed to the development of its micro four thirds, compact system camera (CSC) series. The frequency with which new camera bodies and lenses are introduced is testament to this, with the GF3 appearing less than a year after the GF2. This latest incarnation is the company's ninth CSC model, the first being the Lumix DMC-G1 in October 2008.

The company's G-series CSCs are split into three camps: the DSLR-style 'G', compact-style 'GF' and the video-focused 'GH' models. For now, the system is strong in number and

shows no sign of slowing down.

Along with the release of the GF3, the company announced a 25mm (50mm equivalent) f/1.4 Asph lens, which is a useful focal length. For current owners, being part of a system that is actively being developed and invested in is great news, and a key pull factor: as a consequence of this expansion, the lens range is beyond that of any other CSC. Furthermore, the GF3 is also compatible with Olympus four thirds optics.

Compact system cameras are great at offering the controls and features one would expect from a DSLR but in a smaller body. As a well-established system, what is of particular interest here is how Panasonic is developing the compact-style GF series. Each time a new model is announced, it sheds a few grams and millimetres, which means the GF3 is the smallest and lightest GF model to date.

AT A GLANCE

- 12.1-million-pixel MOS sensor
- 1080i HD video
- 'Light-speed' AF at 0.1secs
- 107.5x67.1x32mm body
- £499 with 14-42mm lens
- £549 with 14mm lens
- £629 with 14-42mm and 14mm lenses

Given its moniker, it would be logical to assume that the GF3 is a replacement for the GF2. However, Panasonic informs us that this is not the case, and for now the GF2 will continue to be available. Also, the initial RRP of the new model is lower than when the GF2 first hit the shelves, so the GF3 sits at the bottom of the range. It would appear, then, that Panasonic's primary concern with the GF3 is to achieve wider consumer appeal by providing a cheaper and smaller CSC. The major point for consideration, therefore, is whether it is as effective as its predecessors and just where, if any, compromises have been made.

FEATURES

In its attempt to hold the title of the world's smallest interchangeable-lens camera with built-in flash, the Panasonic Lumix DMC-GF3 is 17% smaller and 15% lighter than its predecessor, the GF2. Although Pentax has since released details of its Q-mount CSC, which is both smaller and lighter than the GF3, it makes use of a 1/2.3in sensor – the type found in compact cameras – so they are not truly comparable. The world's smallest interchangeable-lens camera with four thirds sensor and built-in flash, therefore, is indeed the GF3!

Any camera carrying the Panasonic Lumix G four thirds mount will benefit directly from 12 lenses, including a wide zoom, three standard zooms, two telephoto zooms, three primes, one macro, one 3D optic and the new 25mm f/1.4 Asph. This last one is a lens that we have been waiting to see, and I am excited about using it. For my thoughts on this lens, see *Feature in use* on page 46.

One general gripe about

→ CSCs is that their lenses are disproportionately bulky compared to the bodies. Because of the smaller sized sensor and flange depth (the distance between the lens ring and the sensor) of the GF3, lenses can in theory be manufactured smaller and lighter than those for APS-C-format cameras, such as with the Sony NEX and Samsung NX series. Like for like, the Panasonic Lumix G four-thirds-mount lenses complement the compact-style body a little better than direct competitors, albeit marginally. The compact size works especially well when paired with a pancake lens, such as the 14mm kit lens, to make a camera that is comfortably pocketable and a great option for discreet street photography.

Like the GF2 before it, the GF3 uses a 12.1-million-effective-pixel MOS sensor. Images can be recorded in Panasonic's RW2 raw format and JPEG, with a range of aspect ratios available at the touch of a button. The four thirds sensor has a maximum file size in 4:3 format of 4000x3000 pixels, but the 3:2 format used as standard by APS-C-sized sensors is available at 4000x2672 pixels. The 1:1 format is a useful tool with which to develop an eye for square-frame photography.

Many internal aspects remain the same. The GF3 makes use of the Venus Engine FHD processor, which provides speedy operation of the AF system, and noise control across the ISO 100-6400 sensitivity range. In this case, however, there is an improved frame rate of 4fps.

Thanks to the last generation of Panasonic cameras, we now have high expectations of the company's AF system in its micro four thirds range. The firm claims the GF3 can focus from 2m to infinity in 0.18secs when

used with the 14-140mm lens and loaded with firmware version 1.3 or later. Like the GF2, the GF3 has single, continuous and manual (with the option to enlarge the focus area) focus modes, and AF modes include 23-point, single point, tracking AF, face-detection AF and pin-point AF (which makes use of the 3in touchscreen).

Video users are likely to be happy with what the GF3 has to offer. It shoots at up to full HD (1080p) resolution, and all the camera's effect and colour modes are available, which is great for creative shooting.

iA+ is a second intelligent auto mode that operates in a similar way to iA, but incorporates a slider on the touchscreen to adjust aperture, colour or brightness via an on-screen illustration rather than using jargon.

Another new aspect to the interface is the GUI menu screen, which provides access to the shooting modes. Found under Creative Control, these include mini effect, high key, retro, sepia, high dynamic and expressive. It seems that several of the new handling features demonstrate that the GF3 is geared to the more entry-level user.

8/10

BUILD AND HANDLING

The external dimensions of the GF3 measure 107.5x67.1x32mm, excluding protrusions. When used with the 14mm pancake lens, the size difference between this and Panasonic's flagship compact camera, the Lumix DMC-LX5, is barely distinguishable. The GF3 is larger by the smallest of margins, which is no mean feat considering the GF3 holds a much larger sensor. Between the GF3 and the Sony NEX-C3, the NEX-C3 is slightly smaller.

It is clear that the main talking point of the



In tungsten light the auto WB can be very warm, so images benefit from the tungsten WB setting

GF3 is its tiny size. It is so small, in fact, that the circumference of a lens like the 14-140mm is larger than the height of the camera body. As such, the body curves elegantly around the mount to fit such a lens in, and therefore make the camera's use with a tripod possible.

The body feels solid enough, housed in a tough and lightweight aluminium casing, with grooves for thumb and hand moulded to a natural holding shape. It rests beautifully in the

FEATURE IN USE 25MM F/1.4 ASPH LENS

COINCIDING with the release of the Lumix DMC-GF3, Panasonic has announced its long-awaited 25mm f/1.4 lens. Four thirds lenses have a 2x multiplication factor, which in this case translates as a 50mm optic. The four thirds format gives less control over shallow depth of field than larger formats, so using a lens that can open up to f/1.4 goes some way to remedying this. It is a Leica-certified optic comprising nine elements in seven groups, with two aspherical lenses.

At 200g, the 25mm f/1.4 is reassuringly weighty and well constructed, without throwing the balance of Panasonic's lightest and smallest micro four thirds camera. The lens is relatively compact, too, at 54.5mm long. When paired with the GF3, you have a genuinely good option for sharp portraits from the most lightweight of set-ups. Given

that the GF3 is found wanting a little in low-contrast light, this type of lens counters it well. Like many other lenses in the range, however, it is expensive and, at £548.99, costs more than the GF3 with kit lens.



'It is clear that the main talking point of the Panasonic Lumix DMC-GF3 is its tiny size'

hand, and it is only when larger lenses such as the 14-140mm optic are mounted that the other hand is needed for extra support.

As well as the reduction in size and weight and the change of shape, there is a new control wheel. This complements the touchscreen very effectively, giving two options for navigating menus and shooting settings. The shooting mode can be selected via the new GUI menu. This is like having a shooting mode dial, but it is on the touchscreen instead of the top-plate, as with advanced camera bodies. Modes can be selected by touch or via the control wheel. Consequently, the GF3 is very quick to handle.

It comes as no surprise that certain sacrifices have been made. The most obvious is the omission of a hotshoe mount, meaning there is no option to use an external flashgun or viewfinder. It is a bold step for Panasonic, and a tricky one, as this may well be enough to put some people off the GF3 – especially those who desire creative off-camera flash or a viewfinder in bright conditions. A flash has not been sacrificed completely, though, as a pop-up unit is positioned centrally on the body above the lens, with a GN of 6m @ ISO 100.

8/10

WHITE BALANCE AND COLOUR

I am pleased with the punchy yet natural colours of images taken with the GF3. On a bright sunny day, the standard colour setting is almost a little too vivid, but the natural colour setting gives nicely understated results. Colour modes are accessed via Photo Style in the main menu and can be tweaked ± 2 for contrast, saturation, sharpness and noise reduction. Tweaking the saturation in monochrome gives a pleasant sepia or cyanotype result. One favoured adjustment in Photo Style can be saved as a custom setting for quick access. I am happy to see that all the colour settings are also available in video mode.

White balance control offers five presets and two custom, plus auto and Kelvin settings. The latter is easily adjusted between 2,500K and 10,000K using a slider on the touchscreen or the control wheel. This comprehensive control also allows further adjustment on the blue/amber and magenta/green axis.

There are no surprises about how the white balance performs. Auto white balance can be relied upon in most settings, but renders a warmer tone in tungsten light, which is not unusual.

8/10

METERING

Like most cameras, the AF and metering systems are linked in certain aspects. The evaluative metering uses a 144-zone area. I found that it leans towards metering correctly

for the midtones. Within the constraints of a slightly limited dynamic range, this often results in bright highlights blowing out, but exposure compensation is available via the press and turn of the control wheel.

The nicest thing about the metering system is using spot metering. The single point can be shifted intuitively by using the touchscreen to anywhere but the very edges of the frame. Press the precise area of the screen, or even use the control wheel, and the camera adjusts. The size of this area can be adjusted to take in a smaller or larger area. I found this

Pin-point AF makes use of the touchscreen and covers the majority of the frame, enabling a quick and precise shift in focus

type of metering particularly useful for scenes of high-contrast light, making sure that small areas of bright highlights are not blown out.

8/10

NOISE, RESOLUTION AND SENSITIVITY

Back in January this year, we thought that the GF2 felt a little dated with its 12.1-million-pixel imaging sensor. So it is disappointing, to find that the GF3 has kept the same sensor as the GF2. However, the GF3 is not a direct replacement and, in this respect, what is on offer for the size and price of the body is respectable. I expect improvements to the imaging sensor for the GF2's



➔ direct replacement, most likely in the form of the 16.2-million-pixel sensor found in the DMC-G3.

A 4000x3000-pixel output equates to a 13x10in-sized print without any degradation in image quality, so if you want to print much bigger, a larger sensor is more appropriate.

According to our resolution charts, the GF3 is capable of resolving detail up to 26 in raw format at ISO 160, and up to 24 in JPEG files. This is respectable, and matches the direct competition despite the smaller sensor. At ISO 6400, resolution detail drops to around the 20 mark, which shows that while noisy, there is still a good level of detail at the highest settings.

Smaller sensors often suffer from high levels of noise as the photosites are less able to collect light, especially at high sensitivities in low-contrast light. The GF3 offers a wide sensitivity range of ISO 160-6400, but images are particularly noisy at the top end of the range. While the GF3 is still a strong performer, this is perhaps the most significant area where it is found wanting.

26/30

AUTOFOCUS

Like the GF2 before it, the GF3 is particularly impressive with regard to autofocus. As with the metering, single-point AF can be defined by touch, so it's a breeze to use and very responsive. On a similar basis, and for even more precise focusing, there is the pin-point AF mode. It operates in much the same way as single-point AF, although in the latter, the focus area can be adjusted by the control wheel or by touch, and the size of the area changed. With pin-point AF, the desired focus area is assisted by viewing magnification (as in manual focus) and the photo is taken using the shutter on the touchscreen.

In good light, 23-point AF is virtually instant, and almost as quick in low-contrast light. The exact timing does depend on the lens and body combination and the level of available light, but for a camera at this level I am very impressed. I found the AF to be reliable and manual focus to be a useful back-up.

I have generally been disappointed with tracking AF mode because all too often a camera cannot keep up with a moving subject, particularly in crowded scenes. In this respect, the GF3 is actually rather good, and a viable option for high-speed action. Continuous contrast detection AF is smooth and precise.

The final AF option is face recognition. There is the option to store several faces, and the AF areas are indicated on the screen around the subjects. This is a useful feature for those who regularly shoot portraiture.

9/10

LCD, VIEWFINDER AND VIDEO

There is no viewfinder and neither is there an option for one, which pushes the GF3 further towards



Facts & figures

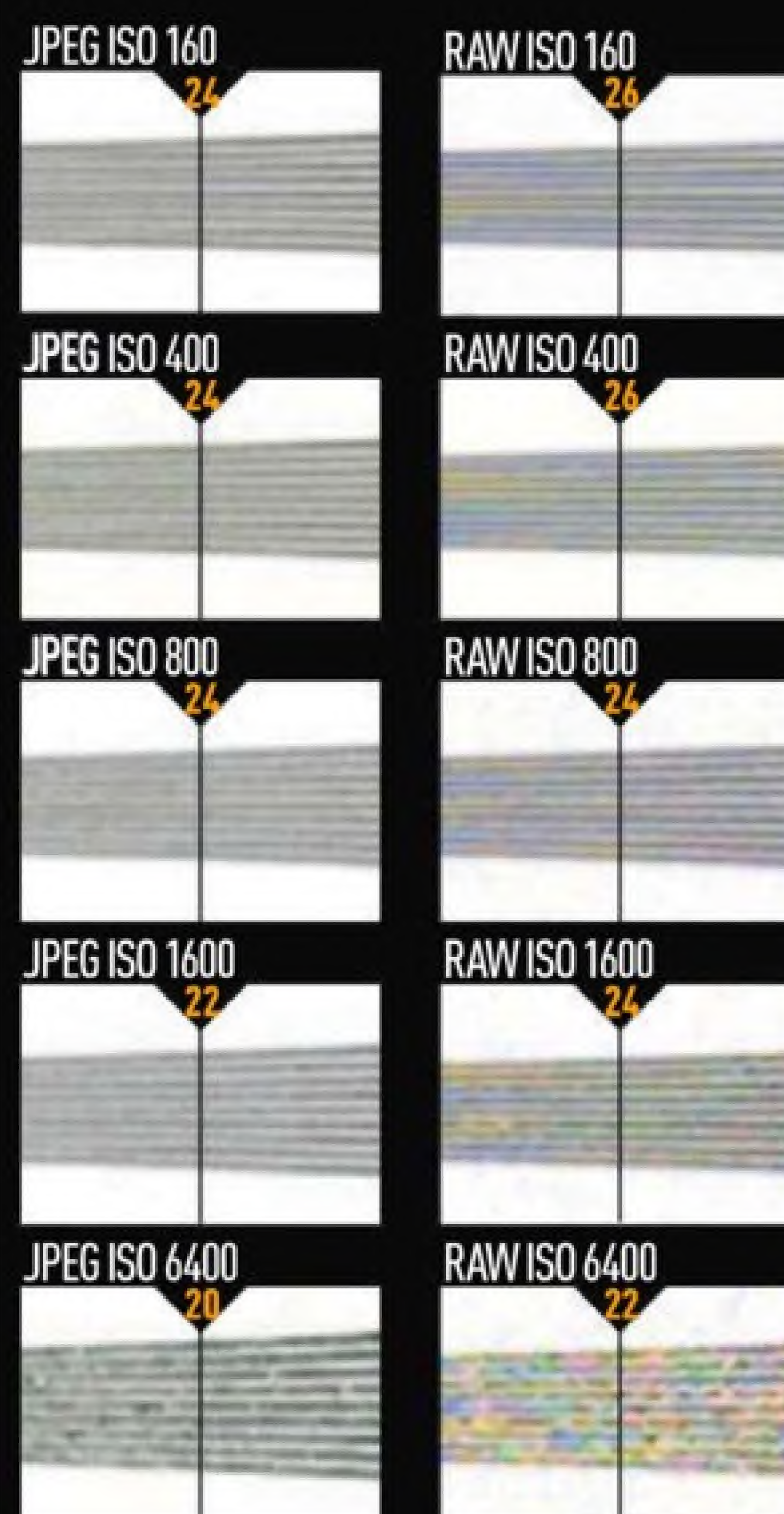


RRP	£499 with 14-42mm lens
Street price	Around £420 with 14-42mm lens
Sensor	12.1-million-effective-pixel Live MOS
Output size	4000x3000 pixels
Focal length mag	2x
Lens mount	Micro four thirds
File format	JPEG, RW2 (raw), AVCHD
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Focal-plane shutter
Shutter speeds	60-1/4000sec
Max flash sync	1/160sec
ISO	160-6400
Exposure modes	Program, aperture priority, shutter priority, manual, iA, iA+, creative control, scene, custom set
Metering system	144-zone multi-pattern sensing system
Exposure comp	±3EV in 1/3 steps
White balance	Auto, 5 presets, 2 custom, all with fine tuning and also Kelvin 2,500-10,000K
White balance bracket	3 frames
Drive mode	4fps
LCD	3in, 460,000-dot touchscreen LCD
Viewfinder type	N/A
Field of view	100% on LCD
Dioptr adjustment	N/A
Focusing modes	Single, continuous, manual
AF points	23-area, face detection, AF tracking, 1-area, pin-point
DoF preview	Yes
Built-in flash	Yes, GN 6m @ ISO 100
Video	Full 1080p HD, 50/60i (30/25fps output), AVCHD
External mic	No
Memory card	SD/SDHC/SDXC
Power	Rechargeable Li-Ion
Connectivity	Mini HDMI, digital/video out
Weight	222g (body only)
Dimensions	107.7x67.1x32.5mm

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www.panasonic.co.uk

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Panasonic 14mm f/2.5 lens set to f/8. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



Using a prime lens such as the 14mm here, the Panasonic Lumix DMC-GF3 gives sharp results with plenty of resolved detail

FOCAL POINTS

Built-in flash

There is no hotshoe adapter. Instead, the Panasonic Lumix DMC-GF3 has a built-in flash with a GN of 6m @ ISO 100

Touchscreen

Viewing and composing images is achieved solely through the 460,000-dot touchscreen

Curved body

Because the GF3 is 17% smaller than the GF2, it requires an elegant curved design in order to effectively hold some of the bulkier lenses in the Lumix range

Control wheel

The control wheel is new to the Lumix G-series range, taking the place of the D-Pad. The wheel works very effectively with the touchscreen for quick handling and menu navigation



Camera shown actual size

Creative control

Creative control effects such as HDR (high dynamic range), high key, sepia, miniature effect and retro can be applied to both still and moving images.

Intelligent auto

Like previous models, the GF3 offers intelligent auto (iA), but this time there is also iA+. Both modes assess the scene and select the most appropriate shooting setting, but iA+ uses a slider on the touchscreen for adjustments, with on-screen diagrams rather than jargon to aid the user.

Photo style

In the photo style menu, there are different colour settings such as natural, vivid and monochrome. Each setting can be tweaked ± 2 for saturation, contrast, sharpness and noise reduction.

Built-in flash

The GF3 is the interchangeable-lens-system camera with a built-in flash. Its output of GN 6m @ ISO 100 is a little limited, but still good for close-range portraits.

GUI menu for shooting modes

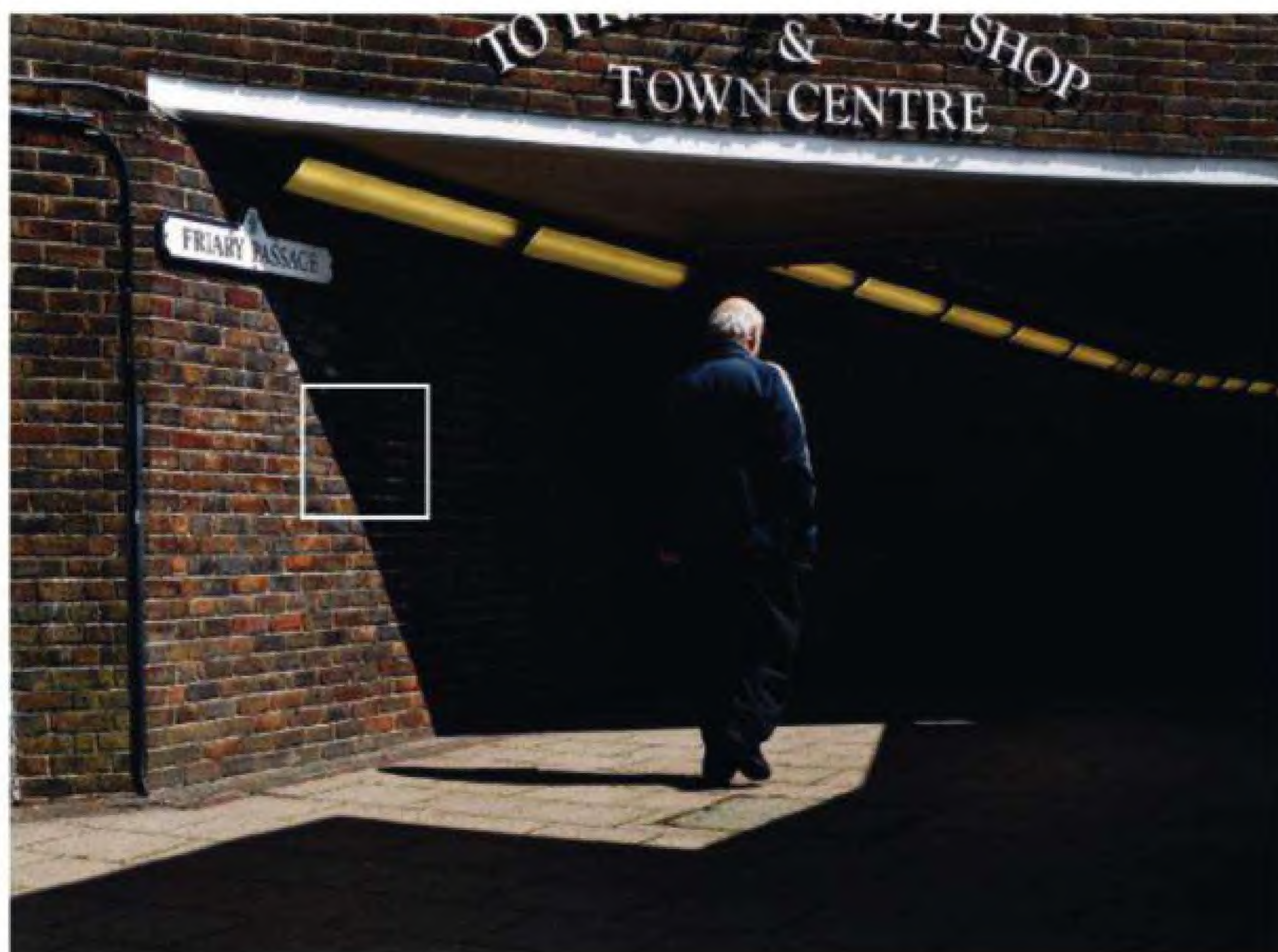


Creative control shooting modes



Quick menu





the compact camera market. There is, however, a very effective touchscreen instead. Combine it with the control wheel, and navigating through all the menus and shooting modes is surprisingly quick, especially once you are familiar with the system.

In most lighting situations the touchscreen's bright and crisp display means that information is clearly visible. In bright sunshine, however, it is a different story and it can be difficult to make out what's on screen. An ideal solution would have been to articulate the screen so it can be angled away from strong light, but this would push up the cost of the camera.

There is plenty on the GF3 to please video users. Full 1080p HD videos are backed up by a superb AF system and a host of lenses that feature Mega OIS for steady shots. There is no in-camera stabilisation, however. Continuous AF gives smooth focusing with minimal noise.

There is the option for AVCHD and MPEG movie files, which covers all bases from those who watch videos on the computer to those who watch on their HD television sets. MPEG files are up to 720p at 30fps, while the better quality AVCHD format can record up to 1080i at 50fps. Clip length is limited to 11mins 40secs in full resolution, and I found the camera does get a little hot towards the end of recording. Handily, all the photo style colour settings and creative effects are available in video mode as well as for stills, so both video and photo users should be equally pleased.

Unlike the GF2, the GF3 only records audio in mono, and there is no option for an external microphone. If audio is of key importance to your videos, then the GH2 is a better option.

8/10

DYNAMIC RANGE

Most of the changes between the GF1, GF2 and now the GF3 have been functional, rather than to imaging sensor. As such, there



Spot metering

Using the touchscreen for spot metering is an effective way to ensure the correct exposure for highlights. It is achieved simply by pressing the relevant area of the frame

is little change to how the GF3 performs when it comes to the dynamic range. At the time of writing, the official information was not available, but from viewing my images and knowing that the GF2 has a dynamic range of 10.3EV (www.dxomark.com), here the GF3 falls a little short. Even on a bright sunny day where the landscape is exposed to strong sunlight, the detail in the white of clouds is often washed out.

There is an option to autobracket, which can go some way to helping in high-contrast scenes. However, this is worked on a consecutive exposure basis, and with no option for a self-timer mode to keep the camera steady. What's more, the autobracket is not user defined. There is a choice of four settings, two at 1/3EV increments and two at 2/3EV increments, over three or five exposures. Because there is a gap between exposures, any movement such as fast moving clouds will mean exposure blending is difficult.

Finally, shading comp is designed to combat the effect of vignetting, and brightens the frame edge detail.

7/10

Competition



Pentax Q

NOT YET TESTED



Sony NEX-C3

TESTED 25 JUNE

OLYMPUS'S E-PM1 is the company's smallest micro four thirds camera to date, aiming for the same buyers as the Panasonic Lumix DMC-GF3. We have not tested the E-PM1, but the specification suggests there is little to choose between it and the GF3. However, the E-PM1 does feature a hotshoe.

The Pentax Q system may be the smallest interchangeable-lens camera system, but its significantly smaller imaging sensor means that the system has more in common with a compact camera and will probably fall short of the GF3.

Sony has recently released the replacement for its smallest CSC camera in the form of the NEX-C3. It has a larger APS-C imaging sensor than the GF3 and a hotshoe port to mount an external viewfinder or flash, but instead of a built-in flash an external flash is included. We find its handling a little tricky, especially for those wanting to use manual controls.

Verdict

THE MORE I used the Panasonic Lumix DMC-GF3, the more it became apparent that this model is a clear move to tap into the entry-level market. However, other users should not let that put them off. The combination of touchscreen and on-camera buttons, such as the control wheel, provides excellent and intuitive handling. Combine this with a superb AF system, and the GF3 is a pleasure to use. It is backed up by an increasingly strong selection of lenses, too.

The small body puts the GF3 on the verge of compact camera status, and has led to the sacrifice of a hotshoe port. Users are therefore reliant on the limited-output built-in flash for any flash photography, and the touchscreen for viewing and composing images. Bright sunlight can be a little problematic for image composition and viewing.

Where the GF3 falls a little short is through its imaging sensor, which has remained unchanged since the first-generation GF model. This now makes it a little dated when compared to its competition. This latest offering, however, is a much cheaper and smaller version. I would expect the true replacement for the GF2 to develop the imaging core, most likely through the 16.2 million pixel sensor found in the G3.

I enjoyed testing the Panasonic Lumix DMC-GF3. It offers a compact and affordable entry point to what is an increasingly strong system.



	1	2	3	4	5	6	7	8	9	10
FEATURES	8/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	26/30									
DYNAMIC RANGE	7/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	9/10									
LCD/VIEWFINDER	8/10									



Sunflower | CAMERA: SIGMA SD14; ISO50, F8, 1/13sec | LENS: SIGMA 85mm F1.4 EX DG HSM | 85mm | Copyright: 2010 Paul Thacker



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4	Nikon D90 Body Condition = 4* - Winchester £449.99
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7	Nikon AF-S 17-55mm f2.8 G ED Condition = 5* - Colchester £799.00
8	Canon EF 300mm f4 L Condition = 4* - Leamington £849.99
9	Panasonic Lumix G1 + 14-42mm Condition = 5* - Gloucester £299.99
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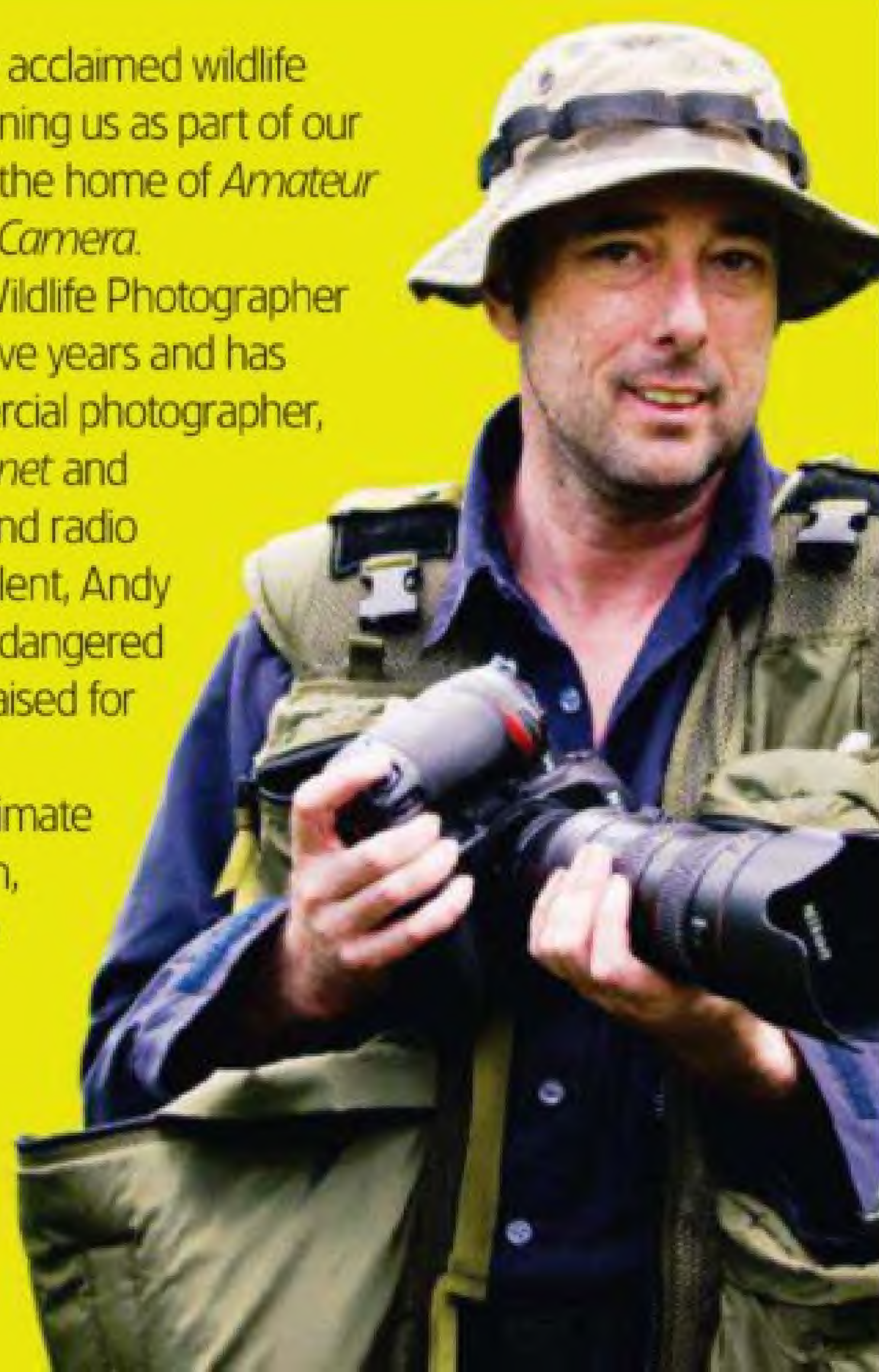
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Canon PowerShot SX230 HS

Canon's new feature-heavy, HS-system travel compact has hit the shelves. **Mat Gallagher** gives his verdict



Above: The rear panel offers a full-sized shooting mode dial and a rotating multi-controller button

Right: Even in portraits taken in low light at ISO 800, noise is well controlled



DATAFILE

RRP
£270 (for the non-GPS 220HS version)
Street price
Around £250 (available Dixons only)
Sensor
12.1-million-pixel, 1/2.3in back-illuminated CMOS
Output size
4000x3000 pixels
File format
JPEG, MOV (Movie)
Lens
28-392mm (equivalent), 14x zoom
Sensitivity
ISO 100-3200, auto
Exposure modes
Auto, program, shutter priority, aperture priority, manual, easy, 17 scene modes
Metering
Evaluative, centreweighted, spot
White balance
Auto, 6 presets, custom
LCD
3in, 461,000 dots (16:9 aspect ratio)
Focus modes
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Power
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Weight
223g (with card and battery)
Dimensions
105.7x61.6x33.2mm

PROVIDING a long zoom in a small body, while also offering creative controls, is a tough thing to ask, but this is what is now demanded of a travel compact camera. Canon's PowerShot range includes the company's more creative compact models, such as the G12 and SLR-style SX30 IS. The SX230 HS sits just below these models and, like the S95, features the HS system for lower noise at high ISO, combining a high-sensitivity sensor and the Digic 4 processor.

FEATURES AND BUILD

The camera's HS sensor is a 12.1-million-pixel, 1/2.3in CMOS device delivering a 4000x3000-pixel image, purely as a JPEG in fine or normal compression. The lack of a raw option is a shame.

Sensitivity runs from ISO 100-3200, while the low-light scene mode allows up to ISO 6400 at 3 million pixels, which, given the downsizing, surely could have been pushed to ISO 12,800 or ISO 25,600. The lens gives a 14x zoom, ranging from 28-392mm (equivalent) with a maximum aperture of f/3.1-5.9. The wideangle setting is limited compared to the 24mm offered by much of its competition, but, pleasingly, aperture selection can be selected in 1/3 stops, although only to f/8 even at its most extreme, leaving just a 2/3 stop between maximum and minimum apertures.

Metering offers a choice of evaluative, centreweighted or spot options, but where it gets interesting is in the choice offered by the focus. For single-point focus, only a central AF point can be selected, with other options available for face detection and AF tracking. The size of the AF point can be changed between normal and small for more accurate selection, but the subject must be locked on in the centre

and recomposed. This seems unusual, but on such a small camera it is probably faster than trying to adjust the focus point to the right area. Manual focusing is available using the rear control wheel for adjustment and a magnified central window to check focus.

Servo focusing is possible with continuous focus when the shutter is half pressed, but continuous focusing can be achieved without the shutter button being pressed – as with a video camera – which should help speed up the final focusing time. Continuous shooting is available at 3.2fps and, in the high-speed scene mode, can maintain an 8.1fps burst at 3 million pixels.

Shooting modes include manual, aperture and shutter priority, program, auto and a range of scene modes. Video capture is available in full HD (1080p) at 24fps and saved in QuickTime MOV format. The mode dial also features a dedicated super-slow-motion video mode at 640x480 pixels (120fps) or 320x240 pixels (240fps).

The camera includes an integrated flash and a GPS receiver. An SX220HS model is also available without the GPS, but with otherwise identical specification. Although the rear of the body is dominated by the 3in, 461,000-dot LCD screen, the SLR-style shooting mode dial and rotating multi-controller button make operation simple. The control wheel isn't marked with its quick functions and they only display on the screen when the camera is first turned on, which means picking the right control often takes a bit of guesswork.

PERFORMANCE AND IMAGE QUALITY

The autofocus system is fast and effective, and is aided by a strong AF illuminating lamp for low light. Images from the SX230 HS are bright and punchy, with

a crisp sharpness, suggesting serious in-camera processing. The evaluative metering performs very well, leaving an evenly distributed range of tones, although highlights are often clipped slightly to the general benefit of the scene. Those who prefer to keep these can easily reduce the exposure compensation by 1/3 stop.

My Colour mode provides a range of options to boost the colours further via vivid, tone them down with neutral or use one of the other nine settings, including b&w. On our resolution chart at base ISO 100, the camera recorded up to 22. The HS system does a good job of maintaining a reasonably high level of detail until ISO 1600, but showed significant fall-off at ISO 3200. Noise reduction is also present in scenes from ISO 400, although in our portrait shots taken at ISO 800 the images remain smooth and detailed. **AP**

Verdict

THIS is a practical and affordable travel compact with plenty of

features to keep the more advanced user occupied. It would be nice to see a more extensive aperture range, greater ISO span and performance, as well as the inclusion of raw capture but, as pocket compacts go, the Canon PowerShot SX230 HS is a sound choice.



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A Praktiflex FX (Praktica FX) with a 58mm f/1.9 Meyer Primoplan lens (left) and a Praktica IVB with a 50mm f/3.5 Meyer Primotar optic. The IVB has a built-in selenium-cell exposure meter

Praktica 35mm SLRs

They say you never forget your first love and many people reading this will agree that it was a Praktica, says **Ivor Matanle**

A VERY large proportion of UK amateur photographers now aged over 45 either owned a Praktica as their first SLR or used one early in their photographic development – perhaps at college, or because a parent had one. The 35mm Praktica SLRs of the 1960s, '70s and '80s were affordable, tough and effective cameras, with a selection of lenses in price ranges to suit most budgets.

Made in East Germany and the inheritors of a vast reservoir of German photographic, optical and design experience plus skill, huge numbers of Prakticas were sold at prices significantly lower than their competitors because of East German subsidies. Prakticas also built up an enviable reputation for tough, utilitarian reliability. Parents who enjoyed photography themselves bought Prakticas to give their offspring a good start. Young adult enthusiasts with more photographic aspirations than money to service them bought Prakticas – and I did exactly that when I was 23 and bought a new, discounted Praktica IV in London's Oxford Street when they were being closed out in 1964. It was my first SLR.

HOW IT ALL BEGAN

The Praktica heritage goes back to the first version of the Praktiflex, manufactured by KW of Dresden just before the Second World War. An improved version, the

Praktiflex II, appeared after the war in 1948, still with the original's 40mm screw lens mount, but with the shutter release on the front of the body instead of on the top plate. In 1949, after the announcement of the East German Contax S with 42mm screw lens mount, the Praktiflex II, with some minor improvements, was relaunched with a 42mm screw lens mount and branded as the Praktica.

The fundamental features of that original Praktica, with very little change, lasted through some seven models for nearly 15 years. The cloth horizontally running focal-plane shutter had speeds from 1/2sec to 1/500sec and B. The back came off for loading, and it was a thoroughly practical camera, although without the built-in pentaprism that had made the Contax S and Contax D so special. There were several minor variants of the original Praktica, including one that was flash synchronised.

In 1952, KW announced an improved version of the camera,

**The 1960s generation**

Note the zebra-stripe aperture and focus rings. Left to right, the cameras are a Prakticamat with 50mm f/1.8 Oreston, a Praktica Super TL (first type) with a later 50mm f/1.8 Oreston, and a Praktica Nova 1B with 50mm f/2.8 Tessar. The lenses, left to right, are a 30mm f/3.5 Pentacon, a 25mm f/4 Flektogon, a 20mm f/4 Flektogon and a 135mm f/3.5 Jena S (Sonnar).

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WATCH OUT FOR

Shutter blinds

Common problems with all the early Praktica models up to the mid-1960s are a lack of shutter-blind tension and failure of the automatic diaphragm mechanism. Always check the cloth shutter of any pre-1970s Praktica carefully. Ensure that all settings from 1/2sec through to 1/500sec deliver speeds that look about right.

Check also that the automatic diaphragm works snappily – set the lens to a small aperture such as f/16 and fire the shutter while watching the diaphragm. It should close quickly before the shutter fires and open again briskly afterwards.

Praktica equipment of the 1970s

A Praktica VLC with interchangeable prism, a 135mm f/2.8 Pentacon electric lens, the waist-level finder and viewfinder magnifier that could replace the prism, an eyepiece magnifier, a couple of Pentacon 'electric' extension tubes and the 'electric coupler' that maintained automatic diaphragm operation when electric lenses were used on bellows. On the left are two interchangeable focusing screens in their boxes



the Praktica FX (some of which were branded Praktiflex FX). This had an improved viewfinder screen, was flash synchronised for F (focal-plane bulbs) and X (electronic flash), and was to be the standard Praktica camera for some four years. It was available with a variety of Carl Zeiss and Meyer lenses. The highest quality, and most expensive, lenses were those from Carl Zeiss – the 58mm f/2 Biotar, the 50mm f/2.8 Tessar and the diminutive 50mm f/3.5 Tessar, all with preset diaphragms. The Meyer lenses, such as the 50mm f/1.9 Primoplan and the f/3.5 Primotar, were substantially cheaper.

During 1956, the Praktica FX2 appeared, the key difference being that the waist-level viewfinder hood was modified to accept an accessory prism that fitted inside the waist-level hood. Some FX2 cameras had the pusher plate at the foot of the mirror box, behind the lens, to actuate semi-automatic diaphragm and (later) automatic diaphragm lenses, and

these are presumably the late examples of the model – it is not uncommon to find examples of a later model. Thus, the FX3 of 1957 appeared as the model that could actuate automatic diaphragm lenses – despite the fact that there were already FX2s about with that capability.

A VERY GOOD YEAR

In 1959, a vintage year worldwide for SLRs, the Praktica IV was announced, essentially the body and works of an FX3 with a new top plate and built-in pentaprism that delivered a much brighter image and a lever wind on the base of the camera. The prism made the IV easy and fast to focus; the lever-wind gave it the option of fast action. At first, the IV was supplied with a preset 50mm f/2.8 Tessar, a preset 50mm f/1.9 Primoplan or (the best of the bunch) a 58mm f/2 semi-automatic Biotar lens. By 1960–61, the Praktica IV series was being sold with standard lenses with fully automatic diaphragm – in the early stages usually a 50mm f/2.8 Tessar four-element lens or a 50mm f/2.8 Meyer Domiplan three-element lens.

The basic IV design developed into a number of other versions, the letters after the Roman numeral IV indicating the additional features that the camera had. Thus you could choose a IVB, a IVM, a IVF or a IVFB. B meant an exposure meter, M a split image rangefinder and F a split-image rangefinder surrounded by a ground-glass collar, with an extremely bright fresnel viewing area.

In 1964, the Praktica VF appeared. This was similar to a IVF, but with an instant-return mirror and a screen that permitted focusing only with a central focusing spot.

PRAKTIKA NOVA

The new camera in 1965 was the Praktica Nova: lighter, less substantial and with a new shape, a conventional leverwind on the top plate, a cranked rewind and a hinged back. The screen once again had ground glass (under a fresnel lens) all over the viewing area, so the image could be focused across the whole screen. These suffered from shutter and mirror action problems to a far greater extent than their predecessors.

Shortly after the Nova came a more highly specified, but still not particularly reliable camera: the Prakticamat. This was the first Praktica with TTL metering (stopped down) and had a knurled shutter-speed dial under and around the rewind crank. It was the first Praktica with a unitary shutter-speed dial, with all speeds set by one non-revolving knob, and the first with a 1sec shutter speed. A large black button on the front of the camera was pressed to temporarily stop down the lens, activate the meter and set the exposure.

In 1967, the 1–1/500sec shutter with a single non-revolving speed-setting dial was used in new Praktica Nova models, the Nova 1 and 1B with exposure meter. In 1968, a second, simpler TTL camera that was cheaper to produce, the Praktica Super TL, appeared. This was the first Praktica with geometric (1/15sec, 1/30sec, 1/60sec, 1/125sec) shutter speeds.

GETTING IT RIGHT AGAIN

The Praktica L series of 1970 was a total and successful redesign. The series, which included cameras like the PLC, VLC and MTL models of the 1970s and '80s, had a completely new squarer body shape and a vertical-running metal shutter. It also had a rewind button on the bottom of the

Thanks to **Tim Mear** for the loan of most of the equipment illustrated in this article



Praktica MTL3

A model of the 1980s generation, with 50mm f/2.8 all-black Tessar. Beside it is a Carl Zeiss 135mm f/3.5 lens

1938

First Praktiflex, with shutter button on top plate and 40mm screw lens mount

1948

Praktiflex II, with shutter button on front and 40mm mount

1952

Praktica FX with flash synchronisation

1956

Praktica FX2 with prism capability

1957

Praktica FX3

1958

Praktica IV, followed by derivative models

1964

Praktica VF appeared with focusing only in centre spot

1965

Praktica Nova, then the Prakticamat, with stopped-down TTL metering

1967

Praktica Nova 1 and Nova 1B

1968

Praktica Super TL – Nova version

1970

Praktica L and Super TL (L-series version), Praktica LLC and introduction of 'electric' lenses

1972

Praktica LTL

1974

Praktica VLC with removable prism

1975

Praktica LTL2

1980s

Praktica MTL3, MTL5, MTL5B



A Praktica LTL with Carl Zeiss 50mm f/1.8 Pancolar, beside an unusual black Praktica L, also with f/1.8 Pancolar. Beside these are a 135mm f/3.5 Carl Zeiss Jena S and a 30mm f/3.5 Pentacon lens, with their Pentacon boxes of the period

Prakticas

HOW MUCH DO THEY COST?

Good examples of late Praktica models can be remarkably cheap. During June, I bought an MTL3 in relatively poor body condition but with an as-new 50mm f/2.8 Tessar for just over £9 on eBay, then found another MTL3 with a near-mint body but a damaged f/1.8 lens for £3.20. I put the good Tessar on the nice body to finish up with a beautiful camera for a total, including postage, of £30.06. With luck you can get a nice late model for less than that. The 1950s and '60s Prakticas are collectible – I just missed a near-mint Praktica IV with f/1.9 lens for £50 in late June – but no item in a Praktica collection is likely to cost more than £60 even in very nice condition. The late models are effective picture-making machines, with loads of inexpensive M42 lenses available.

YOU MAY ALSO LIKE



A Soviet Zenit E or Zenit EM of the 1970s, usually with the 58mm f/2 Helios lens, a derivative of the Carl Zeiss Biotar. Less reliable than the Prakticas, the Zenits share the honours of being the first SLR for thousands of enthusiasts.

'Official' lenses

A selection of 'official' lenses for Praktica, from Carl Zeiss and Meyer, with lenses bearing the Pentacon name. Top l-r: 180mm f/2.8 Carl Zeiss S (Sonnar), 135mm f/2.8 Pentacon, 25mm f/2.8 Carl Zeiss Flektogon. Middle l-r: 25mm f/4 Flektogon; 20mm f/4 Flektogon; 25mm f/2.8 Flektogon. Bottom l-r: 30mm f/3.5 Pentacon, 35mm f/2.8 Carl Zeiss Flektogon, 29mm f/2.8 Pentacon



models in the 1970s (the LTL of 1972, the LTL2 of 1975 and the LTL3 of 1976) had stop-down TTL metering like that of the Prakticamat and Praktica Super TL.

Among the third-generation models, the Praktica MTL3 was the most successful. For this, the established L-series design was further refined with more than 100 modifications, mainly in the shutter mechanism where performance was improved. The design also gained a split-image rangefinder, and some have an extra PC socket for flash connection. Inside the viewfinder, plus and minus marks were added to the meter index mark. The MTL3 was available with or without delay-action release. The MTL3 was superseded by the MTL5, 50 and 5B, which had some electronic capabilities.

LENSES

From the outset, each Praktica range of cameras was provided with an upmarket range of Carl Zeiss lenses and a budget range of Meyer lenses. Standard lenses in the 1950s and '60s were usually the 50mm f/2.8 Carl Zeiss Tessar, the 50mm f/2.8 Meyer Domiplan, or the 50mm f/2.9 Meritar. The 50mm f/1.8 Zeiss Pancolar, a very fine lens, appeared during the '60s.

Others in the '60s were the 30mm f/3.5 Meyer Lydith, the 35mm f/2.8 Carl Zeiss Flektogon, the 100mm f/2.8 Meyer Orestor, the 100mm f/2.8 Meyer Trioplan, the 135mm Carl Zeiss Sonnar (or Jena S) and the 135mm f/2.8 Meyer Orestor. At longer focal lengths were the big and heavy 180mm f/2.8 Sonnar (or Jena S) and 200mm Meyer Orestegor. There were also 300mm Carl Zeiss and Meyer lenses.

In the late 1960s and early '70s, the lens finish changed to an all-black design, which in the early '70s acquired (as fashion dictated) a rubbery focusing grip. The 20mm f/4 and 25mm f/4 Carl Zeiss Flektogon were and are very fine wideangle lenses, and the 35mm f/2.4 and 135mm f/3.5 Carl Zeiss lenses are currently selling for not far short of £100. **AP**

AskAP

Let the AP team answer your photographic queries

THE DIFFERENCE A D MAKES

Q I am considering saving up for either the Nikon D5100 or D3100. There seems to be a big difference in price between the cameras, but only a slight difference in the pixel resolution. Can you tell me if there are any major differences that I should be looking for? **Martin Hollingworth**

A It's not just about pixels, Martin. The D3100 uses a completely different sensor to yield its 14.2-million-pixel resolution, compared with the D5100, which uses the same 16.1-million-pixel sensor as the more advanced D7000. The electronic differences don't stop there, either. The D5100 shoots between ISO 100 and 6400 with a boost to 25,600, while the D3100 can cope with ISO 100–3200, boosted to 12,800. Also, the D5100 is 14-bit

capture, while the D3100 is 12-bit.

Handling and feature differences include a faster shooting speed on the D5100 (4fps vs 3fps on the D3100), as well as an external mic socket for video and higher resolution view screen (920,000 dots on the D5100 vs 230,000 dots on the D3100).

This isn't to say that the D3100 is not a good camera, but rather that it is aimed at the beginner, while the D5100 is mid-range and will suit the upgrading photographer better. **Ian Farrell**



LENS FOR WHALE WATCHING

Q I am going whale and dolphin watching soon and am thinking of buying a new lens for the trip, which I want to use to start shooting more wildlife photography. At present I have a Nikon D80 with a Nikkor 18–200mm lens, but I am looking for something a bit longer. I have looked at lenses with vibration control, which include Tamron's 18–270mm, 28–300mm and 70–300mm optics; Nikon's 28–300mm and 70–300mm; and Sigma's 80–400mm (found second-hand). My budget is about £500 and I want the lens to be sharp at the long end. What would you recommend?

Mike Canham

A As you already have a superzoom in your Nikon 18–200mm lens, I don't really see why you need to consider a new lens with a wideangle aspect to its zoom range. Superzooms can't match the

quality of telezooms. Eliminating these from your shortlist leaves us with the Tamron 70–300mm, Nikon's 70–300mm and the used Sigma 80–400mm lens to choose between.

I think that some form of image stabilisation is necessary, as you will be on a boat that will be pitching and rolling around. All three on the shortlist have this feature.

The Nikon AF-S 70–300mm f/4.5–5.6 VR is a great lens in my experience, and you wouldn't be disappointed in its sharpness. If your budget won't stretch to this, then the more affordable Tamron represents good value and turns in a good performance. However, you might have to stop down to f/8 to get this, which is not a problem if your DSLR shoots well at high ISO, but the D80 doesn't really fall into this bracket.

The Sigma offers an extra 100mm of telephoto power and therefore would be the lens I'd get if I were in your situation, starting out in wildlife photography. You don't

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mention how much it is, but the usual provisos regarding used equipment sales apply: try the lens on your own camera if you can, and examine the images for sharpness, fringing and distortion. Look carefully for a lack of sharpness over one side of the frame, which is an indication that one of the elements inside is out of alignment and it's a costly problem to fix. **Ian Farrell**

A PRINTER TO LAST

Q Over the past five years I've gone through three printers – one Epson and two Canon. The Epson didn't last very long because I made the mistake of using third-party inks that blocked the nozzles and invalidated the guarantee. The Canons have been OK, but neither has lasted more than 18 months. My most recent printer, a Canon Pixma MP540, has now started printing with some very bad colour casts and it isn't worth having serviced or repaired. I feel that Canon's ink-price policy has become too expensive to justify, so I have been looking at other models. Could you recommend an A4 printer that is capable of producing top-quality borderless prints and which also offers a fair deal on ink replacement costs? **Chris James**

A You mention only one of the printer models you've used by name, Chris. The Canon Pixma MP540 is a pretty decent budget inkjet printer for the photographer, costing less than £100 with ink tanks that cost only around £10 each. To be honest, it's exactly the kind of printer I'd recommend at that price level.

Like it or not, the thing to realise about inkjet printers is that their price is subsidised by the cost of ink cartridges, which explains why they can often cost quite a bit to refill. You can limit the damage by investigating the price of cartridges before you invest in the hardware, and ensure you buy a printer that enables you to replace cartridges individually.

It sounds like your current MP540 has a blocked or dirty print head, which is preventing ink from one tank reaching the paper, resulting in a colour cast. Try cleaning the heads with the printer software and printing a test chart to confirm the problem. If repeated cleaning attempts do not clear the blockage, then it might be time to replace the print head itself. New print heads are available and cost £55–£60 for the Pixma MP540, which is cheaper than buying a new printer.

There are other excellent printers out there at this price point, but I can't promise you will get any better value for money. More expensive printers often use larger ink cartridges that give better economy in terms of running costs, but obviously there is more outlay at the beginning. **Ian Farrell**

FILM PROCESSING WOES

Q I finished a Kodachrome film in February and sent it for processing to Kodak in Switzerland. It has been returned to me unprocessed with a note stating that the company does not carry out this service. Do you know of any other company that would carry out such

processing? I feel that Kodak should have processed the film as I paid for it when the film was bought. **John Tinkler**

A I'm really sorry, John, but you have missed the boat on this one. The last place in the world to be operating Kodachrome-specific K5 processing was Dwayne's Photo in Kansas, Texas, USA, which stopped the service on 30 December 2010. The address in Switzerland would have forwarded it on to them. You can try contacting Process C-22, which claims to handle 'practically any film ever made.' Call 0845 2244 496, visit www.processc22.co.uk or email info@processc22.co.uk.

Ian Farrell

POOR INDOOR PERFORMANCE

Q I have a Nikon D90, which I use with my Nikkor 18-105mm f/3.5-5.6G ED VR AF-S DX lens. When I take indoor photos with high ISO and without flash, the faces of my subject appears pale (undersaturated), even sometimes nearly black & white, while the remaining parts of the photo are well saturated. This doesn't happen when I use the camera's flash. Is this a defect of my lens because this never occurs when I use my Nikon 105mm f/2.8 optic?

Muhammad Maki Abdul-Karim

A It's very hard to say what is wrong without seeing some of the images being described. This sounds typically like the kind of performance drop-off you might see when approaching the upper end of a camera's ISO sensitivity scale. My own Nikon D700 goes higher than the D90, but I see these effects at ISO 6400 and above. You don't say whether you are using flash instead of high ISO, in which case this would explain the difference in picture quality, or if you are using auto ISO, which would explain the benefit with the Nikon 105mm f/2.8 as this allows more light through to the sensor at maximum aperture. **Ian Farrell**

f/AQ

Staying up to date with raw

One of the most frequent questions we are asked in these pages is why a new camera's raw files won't open in existing software on a PC or Mac. The answer is because each raw format is slightly different, as it is developed specifically for a new camera to account for its particular design. The definitions of these raw file formats have to be known to the software in order for them to be opened properly, and it can't know about files that don't exist yet.

To get around this problem, software manufacturers release periodic updates that include new raw file definitions. Your operating system may self-update occasionally, as will other applications, while Adobe Photoshop can be refreshed with new raw file formats by updating a plug-in called Adobe Camera Raw (ACR).

ACR enables raw file processing in Photoshop, Lightroom and Photoshop Elements, and can be updated at www.adobe.com/cameraraw. If your new camera's raw files aren't opening properly, try updating through this link. It should work in most cases. I say 'most cases' because only current versions of Photoshop are supported by the update process. This can mean a costly update should your camera not be supported by CS3, CS4 or CS5. **Ian Farrell**

In next week's AP

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FROM THE AP FORUM

Tips for theatre photography

Brads asks I have the opportunity to photograph some rehearsals and set building for a play in a small local theatre. Could anyone can give me some tips on the correct camera settings in order to optimise the shots?

Frank1 replies You'll want a lens at f/2.8 or faster and ISO 400 or more, depending on how well your camera handles high ISO and noise. Use whatever anti-camera shake

function the camera has. I always suggest learning how to breathe and shoot: simply take a deep breath and then, while exhaling, take the shot. With wide-open apertures depth of field will be shallow.

Barney replies Bear in mind that while this might be a rehearsal, the sound of a shutter can be very distracting during a theatre performance. So, shoot raw files to give any noise-reduction software the best chance, and don't worry about trying to get your white balance right: I find it far quicker and far easier to do it as a batch process later. Stage lights are not constant and what might be the correct white balance can often look cold and lacking in atmosphere. Set the camera to auto WB and shoot away, adjusting it either way in post-production.

Filmlovers replies As stage lighting can be very uneven, I find that resetting the meter to 'spot' can be a big help.

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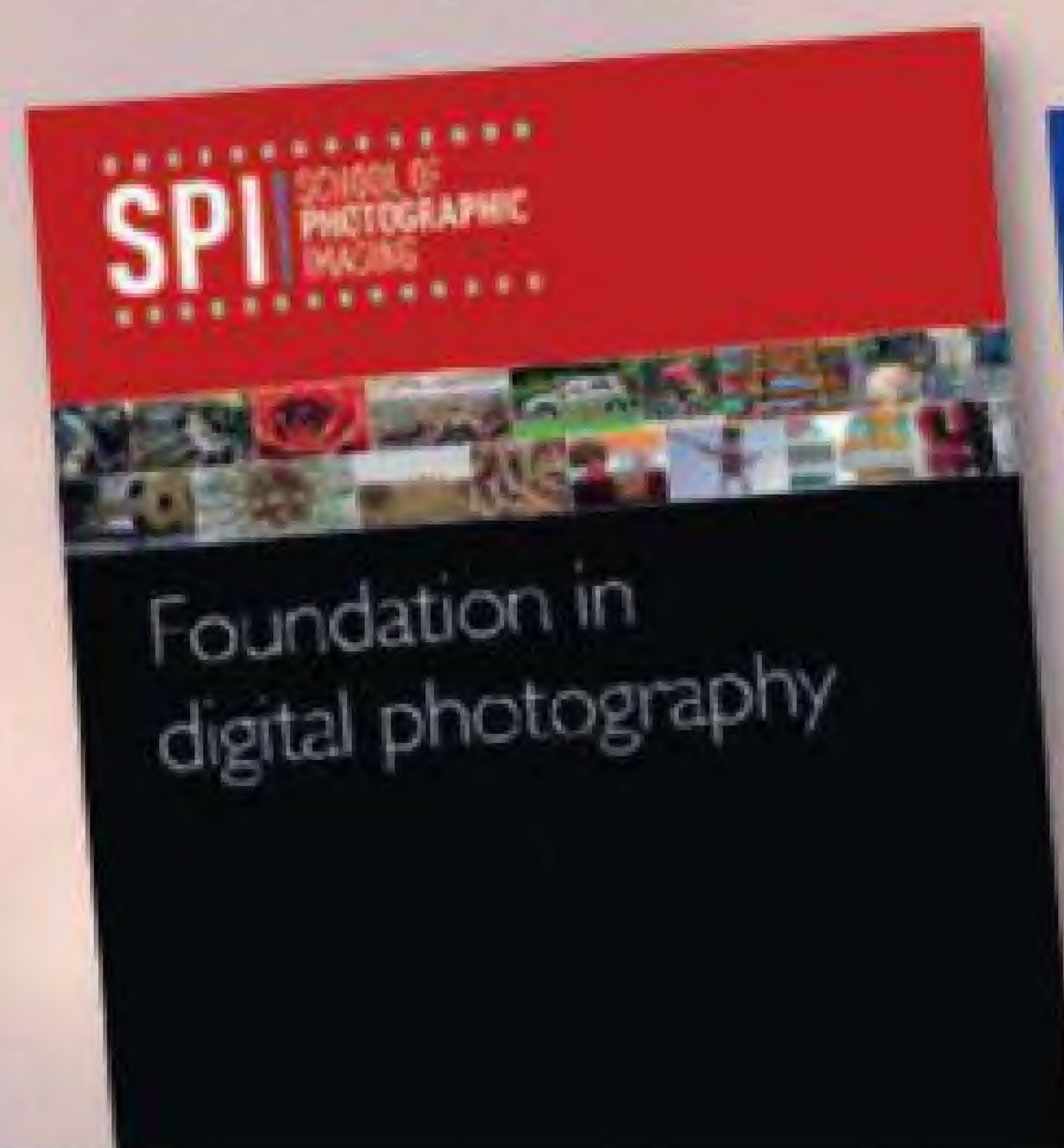
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CUSTOMER REVIEW: D3100 + 18-55mm VR
★★★★★ 'A Superb, entry level DSLR' Bullwinkle - Essex



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CUSTOMER REVIEW: D90 + 18-105mm VR
★★★★★ 'Most fun I have had with a camera in years' Crispington - Essex



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CUSTOMER REVIEW: D5100 + 18-55mm VR
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CUSTOMER REVIEW: D7000 + 18-105mm VR
★★★★★ 'Amazing results with high ISOs' Jeffers - West Sussex



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CUSTOMER REVIEW: D300s + 16-85mm VR
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CUSTOMER REVIEW: D700 Body
★★★★★ 'Terrific Full-Frame DSLR' RichardD300 - North Wales



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CUSTOMER REVIEW: D3s Body
★★★★★ 'Superb Pro-Camera' WorcesterWeddings - Worcester



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CUSTOMER REVIEW: D3x Body
★★★★★ 'As good as it gets' Peterthegreat - Kent

SONY

NEX-5 Silver or Black



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E-5



E-5 Body £1399

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Olympus 40-150mm f4-5.6 (Micro Four Thirds) **£245.99**
Olympus 14-150mm f4.0-5.6 (Micro Four Thirds) **£499.99**
Olympus 75-300mm f4.8-6.7 (Micro Four Thirds) **£659**

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SD15



SD15 Body £584.99

SD15 Body **£584.99**
SD15 RECOMMENDED ACCESSORIES:
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Sigma RS31 Remote Control **£24.99**
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5.0 fps

GF2

12.1 megapixels

G10

12.1 megapixels

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E-5 Body £1399

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SD15



SD15 Body £584.99

SD15 Body **£584.99**
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Sigma RS31 Remote Control **£24.99**
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K-5



K-5 From **£899**

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White, Red or Black



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CUSTOMER REVIEW: 1100D + 18-55mm II
★★★★★ 'Great for a novice looking to improve'
Liz - South West

CUSTOMER REVIEW: 600D + 18-135mm IS
★★★★★ 'An excellent product'
Wheelygon - Suffolk



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Canon WFT-E5B Wireless Transmitter **£449**

CUSTOMER REVIEW: 7D + 15-85mm
★★★★★ 'Probably the best APS-C DSLR around'
Shuggie - Scotland



Canon EOS 5D Mark II

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• 3" LCD Screen • ISO 6400 (exp. to 25,600)

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CUSTOMER REVIEW: 5D Mark II + 24-105mm f4L IS USM
★★★★★ 'Awesome IQ and ISO Performance'
JDArtRollington - Cheshire



Canon EOS 60D

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5.3 fps
1080p movie mode
vari-angle live view

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60D RECOMMENDED ACCESSORIES:
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CUSTOMER REVIEW: 60D Body
★★★★★ 'Wow, an amazing camera'
Adrian - UK



Canon 1D Mark IV

16.1 megapixels
10.0 fps
1080p movie mode

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1D MK IV From **£3639**

1D Mark IV Body RRP £4799.99 **£3639**

CUSTOMER REVIEW: 1D Mark IV Body
★★★★★ 'Stunning camera'
Zurg - South Wales



Canon 1Ds Mark III

21.1 megapixels
5.0 fps
full frame CMOS sensor

1Ds Mark III Body **£5104.99**

CUSTOMER REVIEW: 1Ds Mark III Body
★★★★★ 'At the top of the game'
Venitas - York

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58 AF-2 **£285**

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SIGMA Flashguns:

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EF 610 DG Super **£229.99**

EM-140 DG Macro Flash **£299.99**



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PF30X **£81.99**

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EF 16-35mm f2.8 L USM II	£1189						
EF 17-40mm f2.8 L USM	£608.99						
EF-S 17-55mm f2.8 IS USM	£789.99						
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Original
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Khaki/Tan

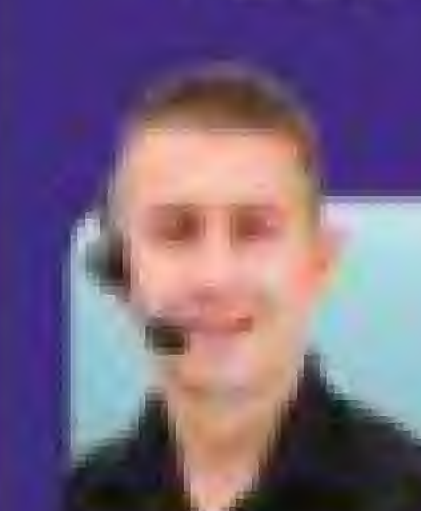


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335
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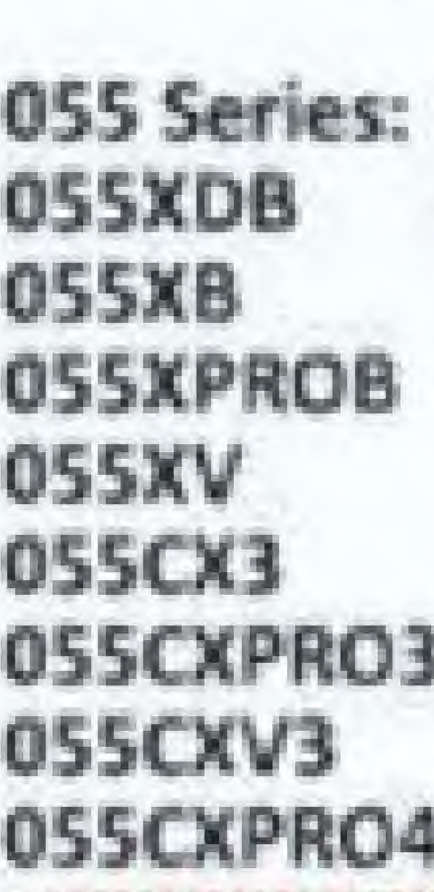
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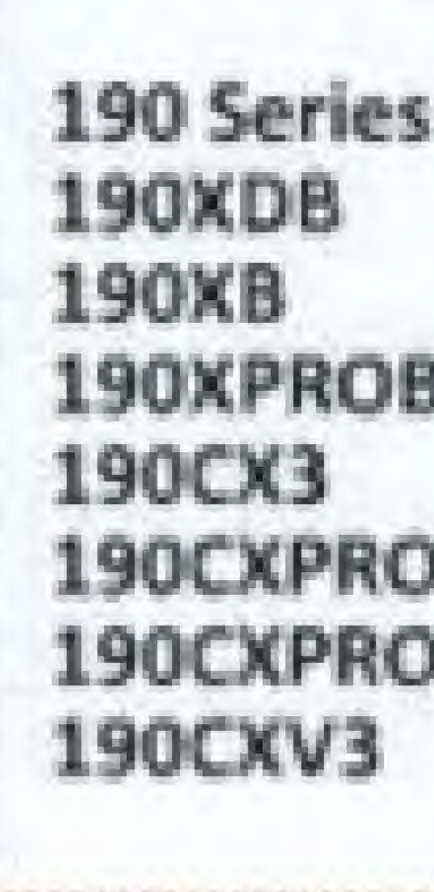
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Max Height
• 10cm
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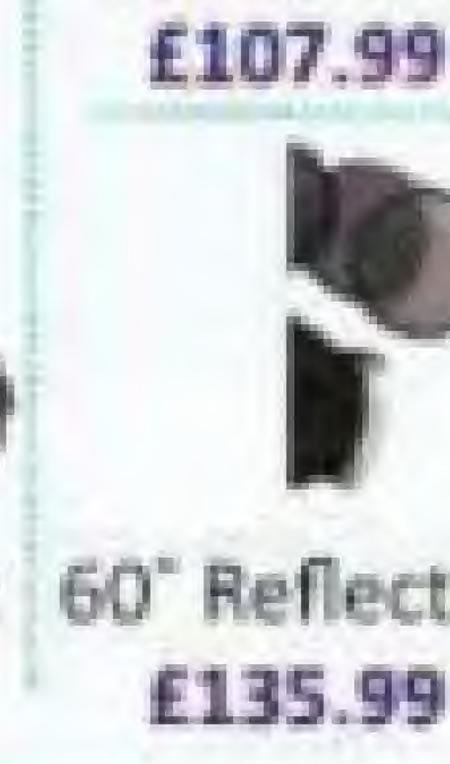
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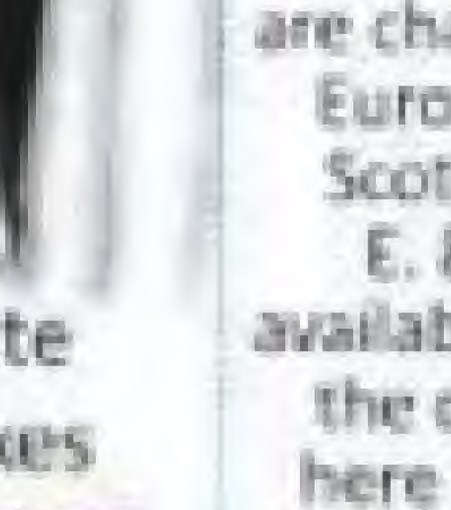
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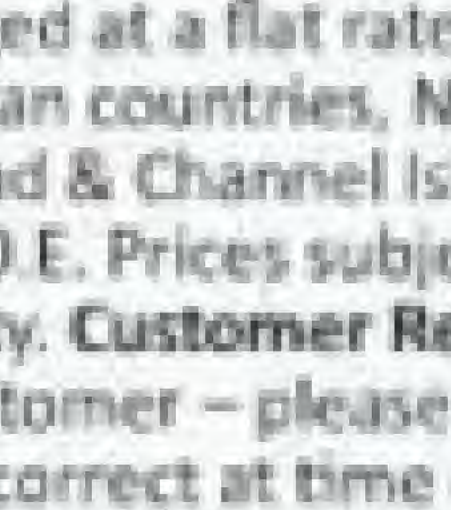
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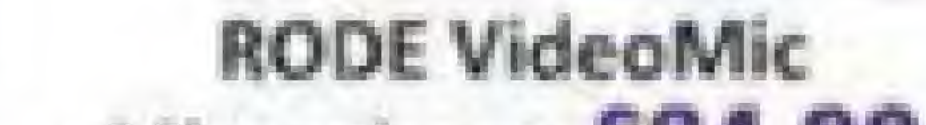
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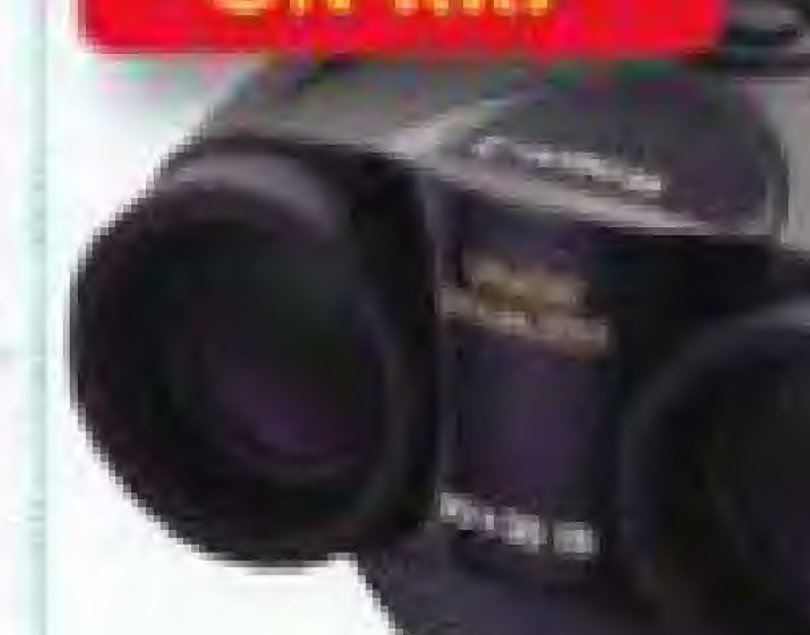


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LCD Screen	3.0"	FPS	3.8
Live View	✓	Card Type	SD

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LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

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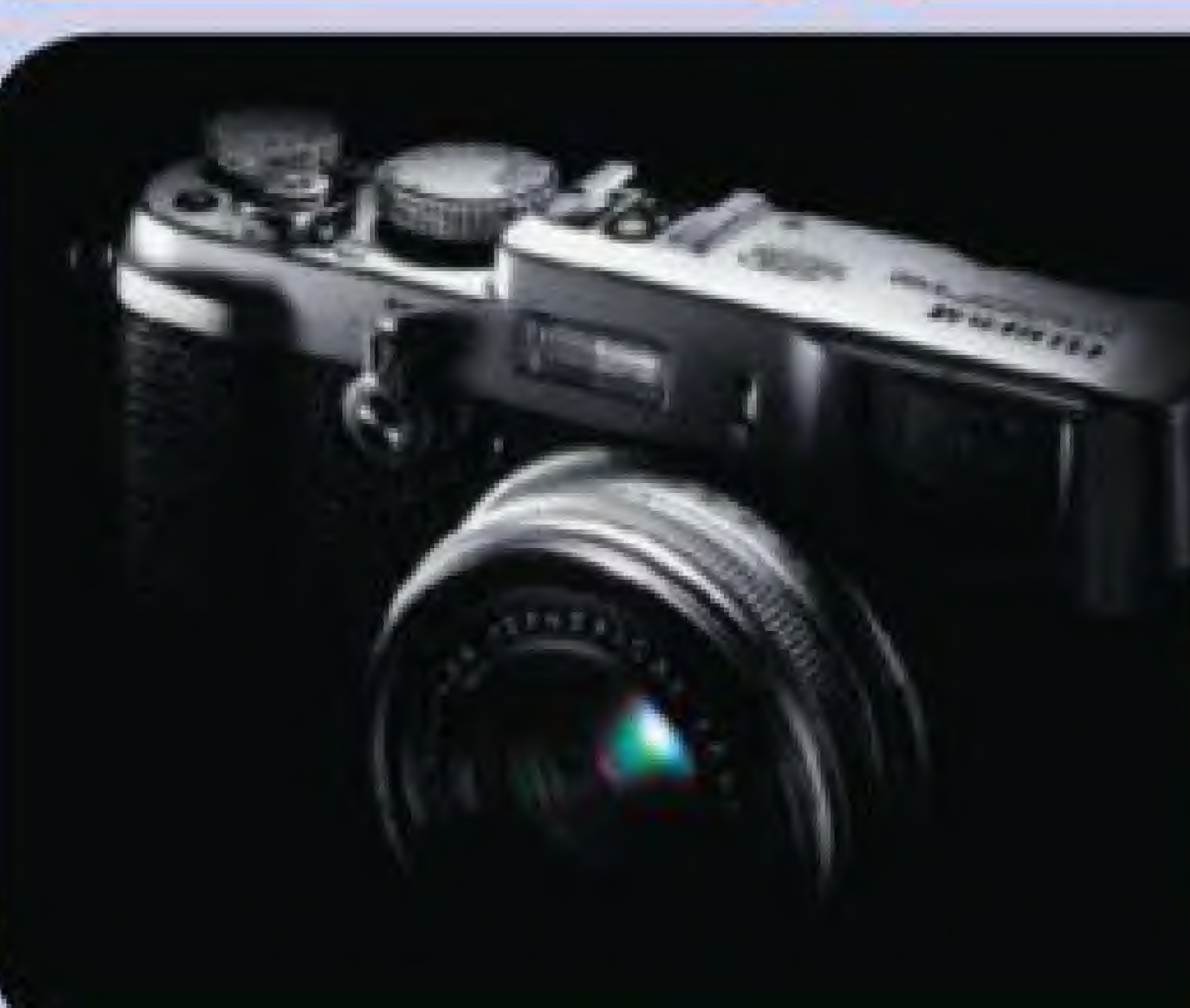


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T0452/3/4, each	£9.99 8ml	£3.99 21ml, 3 for £10.99	
T0481-486 Set of 6	£64.99 set of 6	£19.99 , 3 sets for £56.99	R200, R220, R300, R320, R340
T0481/2/3, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	
T0540-549 Set of 8	£102.99 set of 8	£35.99 , 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£7.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-554 Set of 4	£32.99 set of 4	£14.99 , 3 sets for £42.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-599 Set of 8	£94.99 set of 8	Check Website.	Photo R2400
T0591/2/3, each	£11.99 13ml	Check Website.	
T0594/5/6, each	£11.99 13ml	Check Website.	
T0597/8/9, each	£11.99 13ml	Check Website.	
T0611-614 Set of 4	£32.99 set of 4	£14.99 , 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-714 Set of 4	£32.99 set of 4	£14.99 , 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-796 Set of 6	£69.99 set of 6	Check Website.	Photo 1400
T0791/2/3, each	£11.99 10ml	Check Website.	
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-806 Set of 6	£49.99 set of 6	£19.99 , 3 sets for £57.99	Photo P50, R265, R285, R360
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	RX560, RX585, RX685
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	PX650, PX700/710W, PX800/810FW
T0870-879 Set of 8	£76.99 set of 8	Check Website.	Photo R1900
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-969 Set of 8	£78.99 set of 8	Check Website.	Photo R2880
T0961/2/3, each	£9.99 11.4ml	Check Website.	
T0964/5/6, each	£9.99 11.4ml	Check Website.	
T0967/8/9, each	£9.99 11.4ml	Check Website.	
T1281-4, each NEW	£7.99 5.9ml £6.99 3.5ml or £26.99 set of 4		S22, SX125, SX420W/425W, BX305F
T1291-4, each NEW	£10.99 11.2ml £9.99 7ml or £37.99 set of 4		SX420W/425W/525WD/620FW, BX305F/320FW
T1571-9, each NEW	£22.99 25.9ml each or £179.99 set of 8		Photo R3000
T5591-6, each	£11.99 13ml each or £64.99 set of 6		Photo RX700

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T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£69.99
EPSON Stylus Pro 4800, 4880:	
T6051/6052/6058/6053/6054/6055/6056/605C/6057/6138/6059 110ml	£44.99
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EPSON Stylus Pro 7800, 7880, 9800:	
T6021/6022/602B/6023/6024/6025/6026/602C/6027/6118/6029 110ml	£44.99
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BCI24 Colour 16ml	£2.99
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CLi8 PC/PM/R/G 13ml	£11.99
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CL38 Colour 9ml	£16.99
CL41 Colour 12ml	£19.99
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No.301 Colour 3ml	£11.99
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No.338 Black 11ml	£17.99
No.339 Black 21ml	£24.99
No.343 Colour 7ml	£18.99
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No.363 Black 6ml	£13.99
No.363 C/M/Y/PC/PM each	£8.99
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No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
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Lexmark Originals

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No.14 Black	£16.99
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No.24 Colour	£16.99
No.27 Colour	£14.99
No.28 Black	£13.99
No.29 Colour	£14.99
No.31 Photo	£24.99
No.32 Black	£15.99
No.33 Colour	£17.99
No.36 Black	£16.99
No.37 Colour	£18.99
No.43 Colour	£22.99
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LC970 / 1000 Set of 4	£11.99
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BATTERIES & CHARGERS

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BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

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LP-E6 for Canon	£29.99
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NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
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Many more batteries in stock!

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

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+1x LP-E5: £78.99 +2x LP-E5: £87.99	
For Canon 550D	£99.99
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For Nikon D80/D90	£94.99
+1x EN-EL3E: £109.99 +2x EN-EL3E: £124.99	
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A universal Li-Ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. **£14.99**

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The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website. **£24.99**

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Full range of coin cells in stock

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The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters



P-Type Adapter Rings

49mm Adapter Ring	£4.99
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55mm Adapter Ring	£4.99
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67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
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P-Type Holders

Holder Standard	£5.99
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A to P Type Adapter	£9.99

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder. **£39.99**



P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters. **£9.99**



We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Neutral Density Filter Kit

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.

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EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

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77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
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52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

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These simply mount onto the hot shoe of a DSLR camera.

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Triple Axis Sony Hotshoe	£9.99

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Sensor Cleaning - WET

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SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.



UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

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52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
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380EX	£99
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540EZ box	£79
550EX box	£179
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+ A12	£1799
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150 F4 CFi	£649
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FE401 Prism + Pro Winder	£549
645 Pro SV Kit inc 80 F2.8 N	
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+ 120 RFH + FE401	£479
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50 F4 Shift	£349
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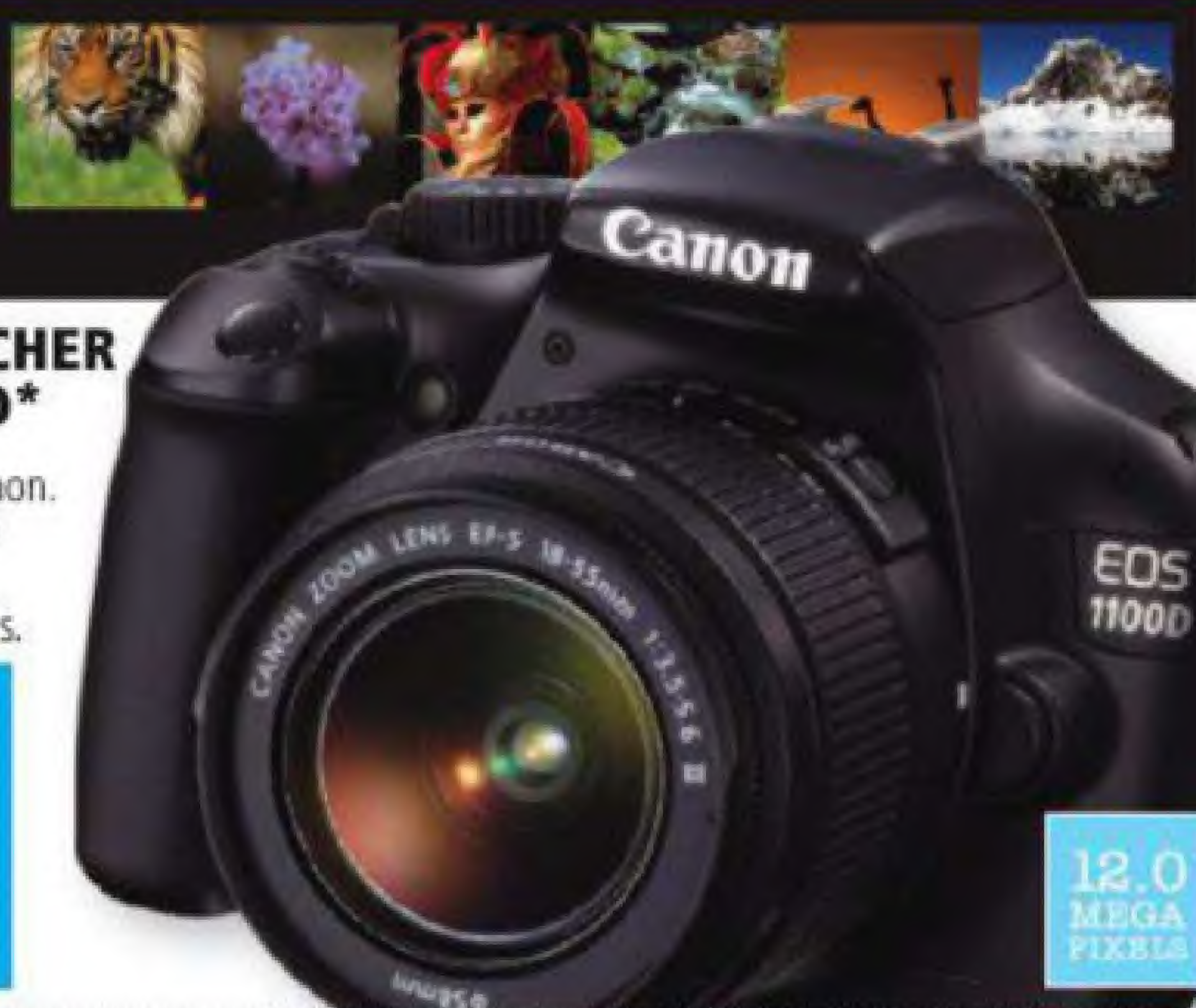
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45-90mm F4.5-6 PE	E++ £449
50mm F2.8 E	As Seen / E+ £59 - £109
100mm F4 PE Macro	E++ £249
105mm F3.5 E	E++ £89
105mm F4.5 PE Macro	E++ £249
135mm F4 PE	E++ £249
150mm F3.5 E	As Seen / Unused £39 - £149
200mm F4.5 E	As Seen / Unused £79 - £249
200mm F4.5 PE	E+ / Unused £129 - £279
200mm F5.6 E	E++ £129
250mm F5.6 E	As Seen / E++ £79 - £159
250mm F5.6 PE	E++ £199
2x Converter E	E++ £79 - £89
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Polaroid Mag E	E+ / E++ £25 - £75
Polaroid Mag Ei	Unused £59
AEI Prism	E+ / E++ £89 - £129
Rotary Finder E	As Seen / E+ £59 - £99
Prism Finder E	Exc / Unused £35 - £89
Extension Tube E14	E+ / Unused £49 - £89
Extension Tube E28	E++ £79
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SCA386 Flash Adapter	E+ / E++ £29 - £59

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GS1 Complete + AE Prism	E+ £449
GS1 Body Only	E+ / E++ £129 - £199
50mm F4.5 PG	E++ £249
65mm F4 PG	E+ £129
110mm F4 PG Macro	E+ / E++ £199 - £249
150mm F4 PG	E++ £139
250mm F5.6 PG	Unused £299
1.4x Teleconverter G	E++ £125
GS 120 Magazine	E+ £45
Polaroid Mag G	E+ / Unused £30 - £89
AE Prism Finder G	E+ / E++ £125 - £149
AE Rotary Prism G	E++ £225
Speed Grip G	E+ £39
G18 Extension Tube	E++ £65
G36 Extension Tube	E+ £59
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Bronica RF645 - Please Phone

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SQB Complete	E++ £349
50mm F3.5 PS	E++ £249
50mm F3.5 S	E+ / E++ £89 - £149
65mm F4 PS	E+ / Unused £99 - £249
110mm F4 PS Macro	E+ / E++ £199 - £249
135mm F4 PS Macro	Unused £329
150mm F3.5 S	As Seen / E++ £39 - £99
150mm F4.5 S	As Seen / Mint £89 - £179
200mm F4.5 PS	Exc £149
200mm F4.5 S	E++ £129
250mm F5.6 PS	E++ £249
2x Teleconverter S	E++ £99
SQA 120 Mag	E+ £29
SQA 220 Mag	Exc / E++ £25 - £59
SQA 220i Mag	E+ / E++ £35 - £49
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EOS IV Body Only	E+ £349
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EOS 1N Body Only	E++ £169
EOS 1 + E1 Booster	As Seen £139
EOS 1 Body Only	E+ / E++ £109 - £179
EOS 3 Body Only	As Seen £99
EOS 30 Body + BP300 Grip	E+ £399
EOS 30 Body Only	E+ / E++ £49 - £79
EOS 30E Body Only	As Seen £39
EOS 33 + 28-90mm	E+ £109
EOS 33 Body Only	E++ £69 - £79
EOS 5 + VG10 Grip	E+ / E++ £49 - £69
EOS 5 Body Only	Exc / E++ £39 - £59
EOS 5 QD + VG10 Grip	E+ £69
EOS 5 QD Body Only	E+ / E++ £59 - £69
EOS 50 + BP50 Grip	E+ £49
EOS 50E + BP50 Grip	E+ £59 - £69
EOS 50E Body Only	E+ / E++ £39 - £59
EOS 600 + 28-70mm EF	As Seen £39
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14mm F2.8 L USM	E++ £1,000
16-35mm F2.8 L USM MkII	Mint £999
17-40mm F4 L USM	E++ £479
17-85mm F4.5-5.6 IS USM	E++ £239
18-55mm F3.5-5.6 IS EFS	E++ / Mint £99
24mm F2.8 EF	E++ £239 - £289
24-85mm F3.5-4.5 USM	E+ £129
24-105mm F4 L IS USM	E++ £699
28-105mm F3.5-4.5 USM II	E+ £129
28-105mm F4 L USM	E++ £89
28-135mm F3.5-5.6 IS USM	E+ £199 - £219
28-200mm F3.5-5.6 L IS USM	E++ £1,599
28-300mm F3.5-5.6 L IS USM	Mint £249
35mm F1.4 L USM	E+ £799
35-350mm F3.5-5.6 L USM	Mint £239
50mm F1.4 USM	E++ £179
50mm 1.25 EF Macro	E++ £149
55-250mm F4.5-6.7 IS USM	E++ £399
70-200mm F2.8 L USM	E++ £399

70-300mm F4.5-5.6 DO IS USM	E+ £629
75-300mm F4.5-5.6 USM III	E++ £119
100mm F2.8 USM Macro	Mint £329
100-400mm F4.5-5.6 L IS USM	E+ £949
135mm F2 L USM	E++ £699
180mm F3.5 L Macro USM	E++ / Mint £899 - £929
200mm F1.8 L USM	Exc £1,699
200mm F2.0 L IS USM	Mint £4,199
Centon 500mm F8 Reflex	E++ £59
Leica 50mm F2 R 3cam	E+ £229 - £279
Samyang 500mm F5.3 Reflex	E++ £129
Sigma 10-20mm F4-5.6 DC HSM	E++ / Mint £309
Sigma 15mm F2.8 EX DG Fisheye	E++ £329
Sigma 17-35mm F2.8 EX DG	E++ £159
Sigma 18-50mm F2.8 EX DC Macro	Mint £239
Sigma 24mm F2.8 II	E+ £59
Sigma 50mm F1.4 EX DG HSM	E++ £279
Sigma 50-500mm F4-6.3 Apo DG HSM	E+ £499
Sigma 70-210mm F2.8 Apo	E+ / E++ £299
Sigma 70-210mm F4-5.6	E+ £29
Sigma 70-300mm F4-5.6 APO Macro	Unknown £109
Sigma 100-300mm F4 EX APO DG	E++ £599
Sigma 105mm F2.8 EX Macro	E++ £179 - £219
Sigma 150-500mm F5-6.3 Apo DG OS	E++ £679
Sigma 300mm F4 Apo	E++ / Mint £249 - £259
Sigma 400mm F5.6 AF	As Seen £99
Sigma 400mm F5.6 Apo AF	E++ £349
Sigma 500mm F4.5 APO EX DG HSM	E++ £2,399
Tamron 14mm F2.8 Asph (IF) AF SP	E++ £399
Tamron 18-270mm F3.5-6.3 Di II VC LD	Mint £299
Tamron 28-300mm F3.5-6.3 XR Di VC	Mint £349
Tamron 55-200mm F4-5.6 Di II	E++ £49
Tamron 70-300mm F4-5.6 Di	E++ £39
Tamron 90mm F2.8 Di Macro AF	Mint £259
Tamron 200-400mm F5.6 AF LD	E++ £249
Tamron 200-500mm F5-6.3 Di LD AF	E++ £649
Tokina 16-50mm F2.8 ATX Pro DX	Mint £499
Zeiss 25mm F2.8 Distagon ZS	E++ £549

Canon Manual



F1NAE Black Body Only	Exc / E+ £199 - £299
T90 + 35-70mm	E+ £89
T90 Body Only	As Seen / E+ £69 - £89
T70 + 28mm F2.8	E+ £29
T70 Body Only	E+ £39
T50 + 50mm F1.8	E++ £29
A1 Black + 50mm F1.8	E+ £89
A1 Black Body + Winder A	E+ £79
A1 Black Body Only	Exc / E+ £59 - £79
AE1 Chrome + 50mm F1.8	E+ / E++ £49 - £69
AE1 Chrome Body Only	E+ £49 - £59
AE1P Chrome + 50mm F1.8	E++ £79
AE1P Chrome Body	E+ £59
AT1 Chrome + 50mm F1.8	E+ £59
AV1 Black Body Only	E+ £49
AV1 Chrome Body Only	E+ / E++ £49
EX Auto + 50mm F1.8	As Seen £59
EX Auto + 50mm F1.8 EX	E+ £39
F1NAE Black Body Only	Exc / E+ £199 - £299
FT QL Chrome + 50mm F1.8	E+ £59
FTB QL Chrome + 50mm F1.8	E+ £59
FTBn Chrome + 50mm F1.4 B/lock	E+ £79
24-35mm F3.5 FD L	E++ £399
24-35mm F3.5 L B/lock	E++ £349
28mm F2.8 B/lock	E+ / E++ £19 - £29
28mm F2.8 FD	As Seen / E+ £19 - £39
28-55mm F3.5-4.5 FD	E+ £49
28-85mm F4 FD	E++ £99 - £109
35mm F3.5 B/lock	E+ £25 - £39
35-70mm F3.5-4.5 FD	E+ / E++ £25 - £35
35-70mm F4 FD	E+ £25
50mm F3.5 FD Macro + Tube	E++ £99
50mm F3.5 FL Macro + Tube	E++ £85
70-210mm F4 FD	As Seen / E++ £29 - £79
75-200mm F4.5 FD	Exc / E++ £29 - £49
75mm F2.5 SL Color Helier	Unused £249
80-200mm F4 B/lock	E+ £59
80-200mm F4 FD	E+ £59
100mm F2.8 B/lock	E+ £75
100mm F4 B/lock	E+ / E++ £119 - £169
100mm F4 FD Macro + Tube	E+ / E++ £149 - £179
100mm F4 Macro B/lock	E+ £79
100-200mm F5.6 B/lock	E+ / E++ £39 - £45
100-200mm F5.6 FD	E+ £29
100-200mm F5.6 FL	E++ £49
100-300mm F5.6 FD	E+ £79
135mm F2.8 FD	E++ £49
200mm F4 FD	E++ £35 - £45
300mm F2.8 FD L	Exc £850
300mm F4 FD	E+ £149
300mm F5.6 B/lock	E+ £65
300mm F5.6 FD	E+ / E++ £59 - £79
400mm F4.5 B/lock	E+ £299
U.S. Marine 400mm F4.5 B/lock	E++ £399
2x4 Extender	E+ / E++ £45
A12 Chrome Mag	E+ / E++ £39 - £59
188A Speedlite	E+ £15
199A Speedlite	E+ / E++ £15 - £25
244T Speedlite	E+ / E++ £15
300TL Speedlite	E+ / E++ £35 - £49
533G Speedlite	E++ £279
ML3 Macrofill	E+ / E++ £75 - £139
Eye Level Finder F	Exc £29
Servo EEFinder	E+ £75
Speed Finder F	As Seen £65
250 Film Magazine	E+ / Unused £20 - £25
Autobellows + Copier	E+ / E++ £39
MA Drive Set	E+ / E++ £49
Winder A	E+ / E++ £5 - £29

Contax 645 - Please Phone

Contax G Series

G2 Body Only	E++ £419
G1 Body Only	E+ £179
16mm F8 G + Finder	E+ £999
28mm F2.8 G - Black	E++ £299

35-70mm F3.5-5.6 G Vario	E++ £369
90mm F2.8 G	E+ / E++ £99 - £129
TLA140 Flash	E+ / Mint £39 - £59
TLA200 Flash	E+ / E++ £65 - £119

Contax SLR Series

N1 + 24-85mm	E++ / Unused £499 - £750
NX + 28-80mm	E++ / Unused £299 - £499
AX Body Only	Exc / E++ £179 - £299
RTS3 Body Only	E+ £399
RX Body Only	As Seen / E++ £179 - £229
S2 Body Only	E++ £499
ST Body Only	E++ £299
RTS + Winder	E+ £149
Asia Body Only	E+ / E++ £169 - £199
167MT Body Only	E+ / E++ £85 - £99
137MA Body Only	E+ £79
137MD + Grip Body Only	E+ £69
Preview Body Only	E+ / E++ £99 - £249
Yashica Dental Eye Set	Unused £179
15mm F3.5 AE	E+ £895
18mm F4 MM	E+ / E++ £449 - £499
21mm F2.8 MM	Mint £1,349
25mm F2.8 MM	E++ £349 - £399
28mm F2 AE	E++ £599
28mm F2.8 MM	E+ / E++ £199 - £249
Schneider 28mm F2.8 PC	E++ £599
28-70mm F3.5-4.5 MM	E+ / Mint £199 - £279
28-80mm F3.5-5.6 AF	E+ / New £225 - £399
35-135mm F3.3-4.5 MM	E++ £599
60mm F2.8 AE Macro	E+ / E++ £439 - £499
70-300mm F4-5.6 AF	E++ / Unused £399 - £799
80-200mm F4 MM	E+ / Mint £279 - £339
100mm F2.8 AE Macro	E++ £549
135mm F2 (60 Year Edition)	Unused £2,499
135mm F2.8 AE	E+ £129
135mm F2.8 MM	E++ £199
180mm F2.8 MM	E+ / E++ £329 - £499
200mm F2 MM	Mint £3,249
200mm F3.5 AE	As Seen / E++ £99 - £169
300mm F4 MM	E++ £349 - £399
TLA20 Flash	E+ / E++ £29 - £39
TLA280 Flash	E++ / Mint £79 - £99
TLA30 Flash	As Seen / Mint £20 - £49
TLA360 Flash	E++ £179 - £199
TLA480 Flash	E++ £199

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Hasselblad H Series

H1 Body + AE Prism + Magazine	E++ £1,399
28mm F4 HCD	E++ £2,450
35mm F3.5 HC	E++ £1,899
35-90mm F4-5.6 HC	E++ £3,750
120mm F4 HC Macro	E++ £1,899
150mm F3.5 HC	E++ £1,399
210mm F4 HC	E++ £1,499
300mm F4 HC F4.5 F	E++ £1,999
1.7x H Converter	Mint £699
HM 1632 Magazine	E+ / Mint £149 - £369
Hmi Polaroid Mag	E++ £149
Global Image Locator	E++ £249

Hasselblad V Series

500ELX Black Body Only	E++ £449 - £450
Arc Outfit	E++ £2,250
Flex Outfit	Mint £1,499
30mm F3.5 GF Fisheye	E++ £2,999
40mm F4 C T BLACK	E+ £599
50mm F4 C Black	E+ / E++ £239 - £299
50mm F4 C Chrome	As Seen £149
50mm F4 CF	E+ £450
50mm F4 CFi	Exc Demo £1,899
50mm F4 Classic ZV	Unused £2,999
60mm F3.5 C Black	Exc £399
60-120mm F4.8 FE	E+ £749
120mm F4 CF Macro	E++ £839 - £849
135mm F5.6 C Macro	E+ / E++ £249 - £349
135mm F2.8 S Planar	E++ £249
150mm F4 C Black	E+ / E++ £249 - £299
150mm F4 CF	As Seen / E++ £249 - £449
150mm F4 CFi	Exc Demo / E++ £799 - £1,499
250mm F4 FE	E+ / E++ £549 - £599
100-200mm F5.6 C Black	E+ £225
250mm F5.6 C Chrome	As Seen / E+ £99 - £199
250mm F5.6 CF	E+ / E++ £499
350mm F5.6 C Black	Exc £349
2x Mular Converter	E+ £249
2x Converter	E++ / Mint £279 - £299
Cambro 2x Converter	E++ £49
Vivitar 2x Converter	E+ / E++ £45
Teleplus 2x MDS Converter	Unused £75
70 Chrome Mag	E+ £39
A12 Black Mag	As Seen / E+ £49 - £99
A12 Chrome Mag	As Seen / E++ £49 - £99
A16S Chrome Mag	E+ £69
A24 Chrome Mag	E+ / E++ £49 - £129
A24 TCC Black Mag	Exc / Mint £49 - £125
E12 Chrome Mag	E+ £139
E24 Black Mag	E+ £109
Phase One H10 Back	E+ / Mint £199 - £229
Polabasic Mag	E++ £75
Polaroid 100 Mag	E+ £39
AcuteMate Standard Screen	E++ £79
PM Prism	E+ / E++ £149
PM5 Prism	E+ £199
PM90 Prism	E+ / Mint £249 - £299
PME3 Meter Prism	E++ £299

Hasselblad Xpan Series

Xpan + 45mm F4	E+ £349
90mm F4	E++ £399

Large Format/Panoramic

Arca F-Line Monorail 6x9 + Accs	E+ £1,199
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Arca Pro3 Monorail	E+ £299
Fotoman 45PS + 75mm F6.8	E++ £1,250
Horsemann 970 + 105mm F3.5 PS	E+ £499
Linhof 10x8 Master GTL	E++ £1,250
Linhof Tech 70 Complete	E+ £895
Linhof Technika 70 Outfit	E+ £549
Linhof Technika III + 105mm	E+ £449
Plaubel Peco Junior 6x9cm Outfit	E++ £899
Rollei Xact2 Monorail	E++ £1,250
Sinar P Monorail + Accs	E+ £849
Sinar P2 Monorail	E+ / E++ £849 - £949
Toyo 5x4 View Monorail	E+ £199
Toyo View 45E Monorail	Unused £499
Zone VI Wooden Field Camera + Tripod	E++ £750
58mm F5.6 Super Angulon XL	E++ £699
65mm F5.6 Super Angulon	E+ £349
65mm F8 Super Angulon	E+ £199 - £249
75mm F4.5 Grandagon N	E++ £549 - £599
75mm F5.6 Super Angulon	E++ £399
75mm F8 Super Angulon	E++ £329



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F50 Black Body Only	E+ / E++ £19 - £25
F50 Chrome Body Only	E+ £19
F401S Q/Date Body Only	Exc / E++ £19 - £35
F401S Body Only	Unused £59
Pionea 600i + 24-70mm	E++ £79
Pionea S + 30-60mm	Unused £59 - £79
12-24mm F4 G AFS DX ED	E++ / Mint- £599
14mm F2.8 AFD	E++ £749
14-24mm F2.8 G AFS ED	E++ / Mint- £999
17-55mm F2.8 G AFS DX IFED	E++ £549 - £699
18-35mm F3.5-4.5 AFD	E+ / E++ £179 - £249
18-70mm F3.5-5.6 G AFS ED DX	E+ £129
18-135mm F3.5-5.6 G AFS DX	E++ £149
20mm F2.8 AFD	E++ £349
24mm F2.8 AF	E+ £169
24-70mm F2.8 G AFS ED	Mint- £949
24-85mm F2.8 AFD	E+ / E++ £249 - £329
24-85mm F3.5-4.5 G AFS	E+ £149
24-120mm F3.5-5.6 ED AFD	As Seen / E++ £79 - £149
24-120mm F3.5-5.6 G AFS ED VR	E++ £249
28mm F2.8 AFD	E++ £175
28-70mm F3.5-4.5 AFD	E+ / E++ £79 - £99
28-80mm F3.5-5.6 AFD	E+ £49
28-80mm F3.5-5.6 AFG	E+ £39
28-100mm F3.5-5.6 AFG	E++ £49
28-105mm F3.5-4.5 AFD	E++ £129 - £159
35mm F2 AFD	Mint- £199
35-70mm F3.3-4.5 AF	E+ / E++ £39
70-200mm F2.8 G AFS ED VR	Exc / E++ £849 - £1,149
70-210mm F4 AF	E++ £249
70-210mm F4-5.6 AFN	E++ £89
70-300mm F4-5.6 AFG	E+ / Mint- £59 - £79
70-300mm F4-5.6 ED AFD	E+ / Unused £139 - £229
80-200mm F2.8 ED AF	E+ £349
80-400mm F4.5-5.6 AFD VR	E+ £749
85mm F1.4 AFD	Mint- £729
105mm F2.8 AFD Micro	E++ £369
200mm F2 G AFS VR	Mint- £2,749
Sigma 10-20mm F4-5.6 EX DC	E++ £309
Sigma 15mm F2.8 EX Fisheye	E++ £359
Sigma 20mm F1.8 EX DG	E++ £299 - £349
Sigma 24mm F1.8 EX DG D	Mint- £199
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Sigma 24-70mm F2.8 EX DG	E++ £219
Sigma 24-70mm F3.5-5.6 D Asph	E+ £39
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Sigma 28-70mm F2.8 D EX	E++ £159
Sigma 30mm F1.4 DC EX HSM	E++ £199 - £279
Sigma 50mm F2.8 EX DG Macro	E+ / E++ £149 - £159
Sigma 55-200mm F4-5.6 DC	Unused £69
Sigma 70-200mm F2.8 Apo D GII HSM	Exc £299
Sigma 70-210mm F3.5-6.3 Apo	E+ £49
Sigma 70-210mm F4-5.6 UC AF	Mint- £69
Sigma 70-300mm F4-5.6 Apo	E++ £109
Sigma 70-300mm F4-5.6 DG OS	E++ £199
Sigma 80-400mm F4.5-5.6 Apo DG OS	E+ £449 - £499
Tamron 18-250mm F3.5-6.3 Di AF II	E+ £149
Tamron 28-105mm F4-5.6 AF	E++ £49
Tamron 28-300mm F3.5-6.3 XR Di	E++ £199
Tamron 55-200mm F4-5.6 Di II	E++ £39
Tokina 12-24mm F4 ATX PRO SD	Mint- £369
Tokina 16-50mm F2.8 ATX Pro DX	Mint £399
Vivitar 28-70mm F2.8 Series 1	Unused £149
Vivitar 28-105mm F4-5.6 AF	Unused £59
TC-17 EII Converter	E++ £229
TC-20E Converter	E+ £99
TC-20EII Converter	E++ £149
TC16A Teleconverter	Unused £99
R1-C1 Speedlight Commander Set	Mint- £449
SB21B Ringflash	E++ £149 - £179
SB25 Speedlight	E+ £75
SB29 Speedlight	E+ £179
SB400 Speedlight	E++ £79
SB500X Speedlight	Mint £79
SB800 Speedlight	E++ £199
SB80DX Speedlight	E++ £129

Nikon Manual



F3AF Body Only	E+ £299
F3HP + MD4 Motor Drive	E+ / E++ £199 - £499
F3HP + MF14 Databack	E+ £249
F3HP Body Only	Exc / E++ £149 - £399
F3 + MD4 Motor Drive	E+ £149 - £199
F3 Body Only	E+ / Mint- £99 - £399
F2A Black Body Only	Exc / E+ £199 - £249
F2A Chrome Body Only	Exc / Mint- £189 - £750
F2S Black Body Only	E+ £149 - £199
F2 Photomic Black Body Only	E+ £199 - £249
F2 Photomic Chrome Body Only	Exc / E+ £149 - £199
F Photomic FTN + 50mm F1.4 Non AI	As Seen £179
F Photomic FTN Body Only	Exc £199
FM2N Black Body Only	As Seen / E++ £79 - £199
FM2N Chrome Body Only	Exc / E+ £99 - £199
FM Black Body Only	E+ £99
FM Chrome Body Only	E+ £95
FE2 Black Body Only	E+ £129
FE Black Body Only	E+ £79 - £89
FE Chrome Body Only	E+ £89 - £99
FG Chrome Body Only	E+ £59 - £65
FG20 Chrome Body Only	E+ £59
FT2 Black Body Only	Exc £59
FT + 50mm F2 Non AI	E+ £79
FTN Black Body Only	As Seen £39
EL Black Body Only	E+ £49 - £59
EM Body Only	E+ £39
F301 Body Only	E+ £25
75mm F5.6 Fisheye	E++ £499
24mm F2.8 AIS	E+ / Unused £149 - £450
28mm F2.8 AIS	As Seen £79
28mm F2.8 Series E	E+ / Unused £65 - £150
28mm F3.5 AI	E+ £69 - £89
28mm F4 PC Shift	Mint- £369
35mm F2 AIS	Mint £450
35mm F2.8 PC Shift	Mint- £299 - £349
35mm F3.5 PC Shift	E++ £299

35-70mm F3.3-4.5 AIS	E++ £59 - £75
35-105mm F3.5-4.5 AIS	Exc / E++ £79 - £149
35-135mm F3.5-4.5 AIS	E+ £129
43-86mm F3.5 Auto	Unused £175
43-86mm F3.5 Non AI	Exc £59
45mm F2.8 P	Unused £399
50mm F1.4 AIS	E++ £169
50-300mm F4.5 AI	E+ £399
55mm F2.8 AIS Micro	E+ £145 - £149
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55mm F3.5 Micro Non AI	E+ £79
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85mm F1.8 Non AI	E++ £299
100-300mm F5.6 AIS	E+ £179
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SB16 Speedlight	E++ £75 - £95
SB17 Speedlight	E+ £35
SB18 Speedlight	E+ / Unused £10 - £30
SB20 Speedlight	E++ £39 - £49
SB21B Ringflash	E++ £179
SB4 Speedlight	E+ £15
SD-6 Battery Pack	Unused £35 - £50
Slave Controller SU4	Mint- / Mint £35 - £39
SR2 Ring Light Unit	E++ £49

Olympus OM Series

OM4TI Black + 50mm F1.8	E+ £299
OM4TI Black Body Only	Exc / E+ £149 - £199
OM4TI Titanium Body Only	E+ £199
OM4 Black + 50mm F1.8	Exc / E+ £149 - £199
OM4 Black Body + Databack	E+ £149
OM4 Black Body Only	Exc / E+ £129 - £149
OM2SP Black Body Only	E+ / E++ £119 - £159
OM2N Black Body Only	As Seen / E+ £49 - £79
OM2N Chrome + 50mm F1.8	E+ £89 - £99
OM2N Chrome Body Only	E+ £69 - £79
OM1N Chrome Body Only	As Seen / E+ £65 - £79
OM1 Chrome Body Only	E+ £69
OM40 Black + 50mm F1.8	Exc / E+ £49 - £79
OM40 Black Body Only	E+ £49 - £79
OM10 Chrome + 50mm F1.8 + M/Adapter	E+ £59
OM10 Chrome Body Only	E+ / E++ £39
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35mm F2.8 Zuiko Shift	E+ / E++ £249 - £349
35-70mm F3.5-4.5 Zuiko	E+ / E++ £39 - £95
35-70mm F3.5-4.8 Zuiko	E+ £39
35-70mm F3.6 Zuiko	E+ £139
35-70mm F4 Zuiko	Exc / E++ £29 - £45
35-105mm F3.5-4.5 Zuiko	E+ / E++ £69 - £99
50mm F2 Macro Zuiko	E+ £329
50mm F3.5 Macro Zuiko	E+ £119
50-250mm F5 Zuiko	E++ £299 - £349
65-200mm F4 Zuiko	E+ / E++ £39 - £159
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80mm F4 Macro Zuiko	E+ / E++ £159 - £199
135mm F3.5 Zuiko	E++ £49
135mm F4.5 Zuiko Macro	E++ £249
180mm F2.8 Zuiko	E+ £349
300mm F4.5 Zuiko	E+ £99
400mm F6.3 Zuiko	E++ / Mint- £599
F280 Flash	E+ £49 - £79
T10 Ringflash	E+ £75
T18 Flash	E++ £15
T20 Flash	E+ / E++ £9 - £25
T28 Flash Head	As Seen £49
T32 Flash	E+ £15 - £55
T45 Hammerhead Flash	E++ £175

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645N Complete	E++ £489 - £549
645N + 80-160mm	E+ £749
645 Complete	E+ £279 - £299
645 + 45-85mm	E+ £469
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45mm F2.8 A	E++ £199 - £249
45-85mm F4.5 FA	E++ / Unused £349 - £749
55mm F2.8 A	E+ / E++ £159 - £225
80-160mm F4.5 A	E+ / E++ £299 - £399
150mm F3.5 A	E+ £229
200mm F4 A	E+ £129
2x Rear Converter	E++ £299
120 Insert	E++ / Mint- £49 - £79
220 Insert	E+ / E++ £29 - £59

Pentax 67 Series

67II Body + AE Prism	E++ £839
67II Body Only	Exc £549
67 Mirror Up + TTL Prism	E+ £399
6x7 Mirror Up + TTL Prism	E+ / E++ £349
6x7 Mirror Up + Prism	E+ £279
6x7 Non Mirror Up + Prism	Exc £199
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55mm F4 SMC	E+ £259
75mm F4.5 Shift	Exc £299 - £329

135mm F4 Macro	E+ £199
135mm F4 Macro Takumar	Exc / E+ £149 - £229
150mm F2.8 Takumar	As Seen / E+ £109 - £149
165mm F2.8	As Seen / E+ £79 - £199
165mm F4 Leaf Shutter	E++ £249
200mm F4	E+ / E++ £139 - £249
200mm F4 Takumar	Exc / E++ £99 - £199
300mm F4	E+ / E++ £279 - £549
300mm F4 Takumar	As Seen / E++ £199 - £349
500mm F5.6	E++ £749 - £1,399
800mm F4 Takumar	E++ £2,499
T6-2x Rear Converter	E++ £59
Vivitar 2x Converter	Exc / E++ £29 - £79
6x7 Right Anglefinder	E++ £75
Extension Tube 1	E+ £35
Extension Tube 2	E+ £35
Extension Tube Set	E+ / E++ £75
Extension Tubes 2-3	E++ £49

Pentax AF

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Z1-P Body Only	E++ £99
Z1 Body Only	E+ £59
MZ50 + 35-80mm	E+ / E++ £29 - £39
SFXN + 28-80mm	E++ £79
SFXN + 35-105mm	E++ £79
SFX Body Only	As Seen £39
12-24mm F4 SMC DA ED AL	Mint- £599
17-28mm F3.5-4.5 Fisheye F	E++ £165 - £199
18-55mm F3.5-5.6 AL WR	E++ £79
18-55mm F3.5-5.6 SMC DA AL	E+ / E++ £39 - £49
20-35mm F4 FA AL	E++ £269
24mm F2 SMC FA IF AL	E+ / E++ £399 - £499
28-70mm F4 FA AL	E++ £75
28-80mm F3.5-5.6 FA	E+ / E++ £39 - £49
28-200mm F3.8-5.6 FA IF AL	E++ £129
50-135mm F2.8 DA' ED SDM	E++ £599
50-200mm F4-5.6 DA ED	E++ / Mint- £79 - £109
50-200mm F4-5.6 DA ED WR	Mint- £119
70-200mm F4-5.6 SMC FA	E+ £59
77mm F1.8 Limited	E++ £550
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100-300mm F4.5-5.6 F	E++ £79
Samsung 55-200mm F4-5.6 ED	Mint- £79
Sigma 12-24mm F4-5.5 EX DG HSM	E++ £399
Sigma 17-35mm F2.8-4 EX Asph	E+ £129
Sigma 28-105mm F2.8-4 ASPH	E++ £79
Sigma 28-135mm F3.8-5.6 Asph	E+ £65
Sigma 70-300mm F3.8-5.6 Apo Macro	E+ £89
Sigma 135-400mm F4.5-5.6 Apo DG	E++ £299
Tamron 10-24mm F3.5-4.5 Di II LD Asph	Mint- £279
Tamron 28-200mm F3.8-5.6 Apo	Mint- £119
Tamron 80-210mm F4.5-5.6 AF	E++ £39 - £49
AF360FGZ Flash	E++ £199
AF400FTZ Flash	E+ / E++ £59 - £99
AF500FTZ Flash	E+ / E++ £99 - £125

Pentax Manual - Please Phone

Rollei 6000 Series



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6008AF Body + Magazine	Mint- £1,099
6008 Integral Complete	E++ £799
6008 Pro Complete	E+ / E++ £599 - £699
6003 Complete	E++ £549
6006 MK1 Complete	E+ / E++ £369 - £399
6001 Complete	E++ £499
6001 Body Only	E++ £249
50mm F4 HFT	E+ / E++ £249 - £349
50mm F4 PQ	E+ £399
50mm F4 PQ EL	E++ £449
80mm F2.8 HFT	E+ £199
80mm F2.8 POS	E++ £369
120mm F4 PQS Makro	E++ £399
150mm F4 EL	E++ £499
150mm F4 HFT	Exc / E+ £159 - £249
150mm F4 HFT	E++ £249
150mm F4 PQ	E++ £549
150mm F4 PQ Tele Xenar	E+ £499
250mm F5.6 HFT	E++ £329
350mm F5.6 HFT	E+ £499
2x HFT Converter	E+ / E++ £79 - £89
120 Insert	E+ / E++ £15 - £20
120 Magazine (6006)	Exc / E++ £59 - £69
120 Magazine (6008)	E+ £59
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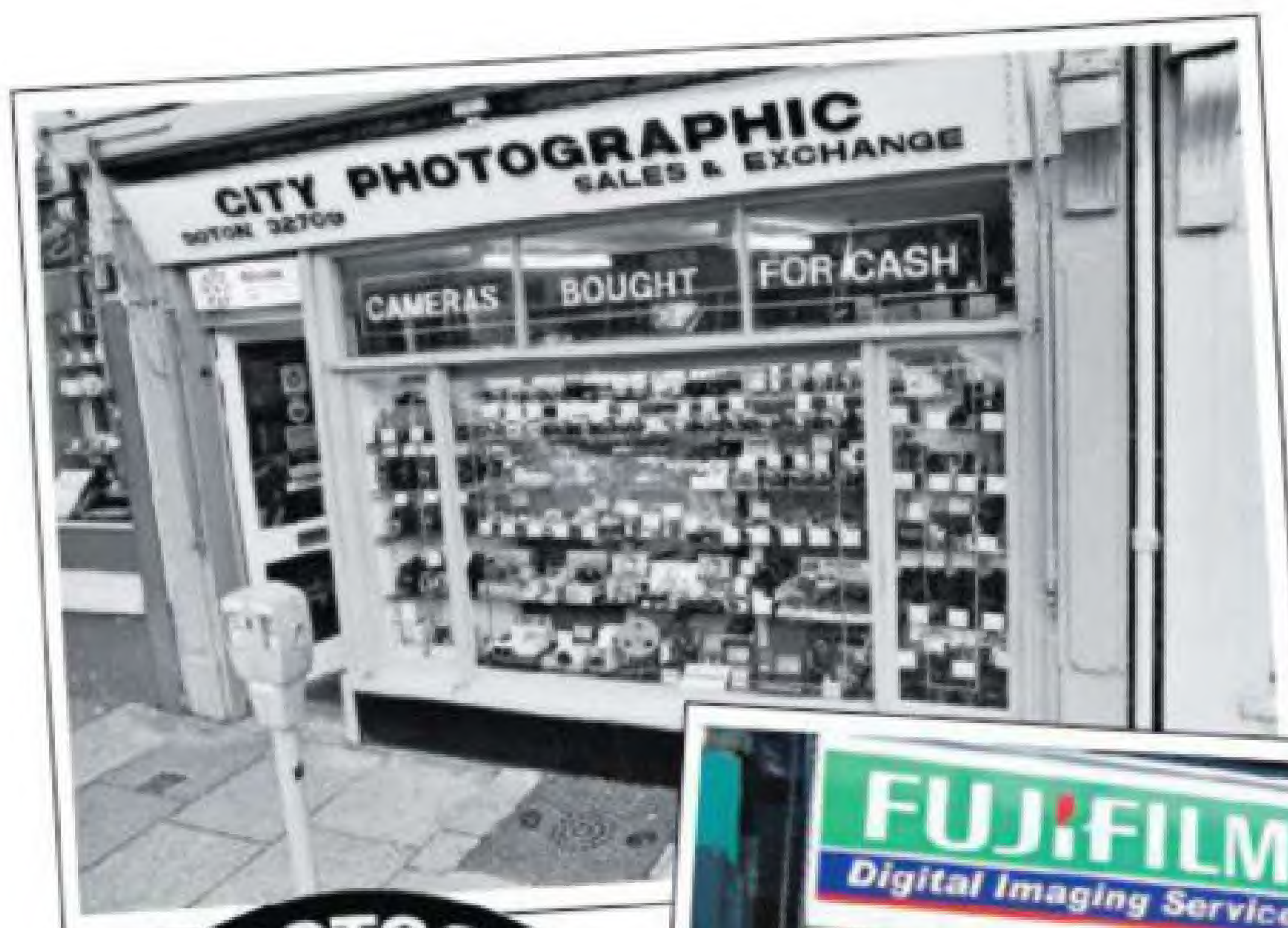
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Roger Butterfield
Founder



Anthony Willey
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Mark Preston
Present Owner

Originally located at number 7, Bedford Place, opposite the then coach station; the business has undergone many changes during the past 40 years, not least of which is the original owners leaving to allow Mark Preston to take over in 2006. Mark says 'I began work experience in the shop in 1985, later changing this to Saturday only work, before moving here full time in 1986. The work experience was meant to be short term only!'

Over the years the laboratory work handled by us, has changed from being undertaken in different premises, to using machinery installed upstairs at, 36, Bedford Place; to the current situation where the shop was given a partial refurbishment to allow the laboratory to move downstairs. The laboratory facility has been extended to offer not just film processing and printing and prints from digital files, but a whole host of photo gifts that allow your images to be used in new and imaginative ways. We have never lost faith in film during these changes, and still offer facilities for 110, 35mm and 120 users who demand the best from their negatives.

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Hasselblad H4M-16-32 Mag	£125	VICTORY 8 X 32 F FL	£1242	Nikkor AFS 28-300mm VR	£199		
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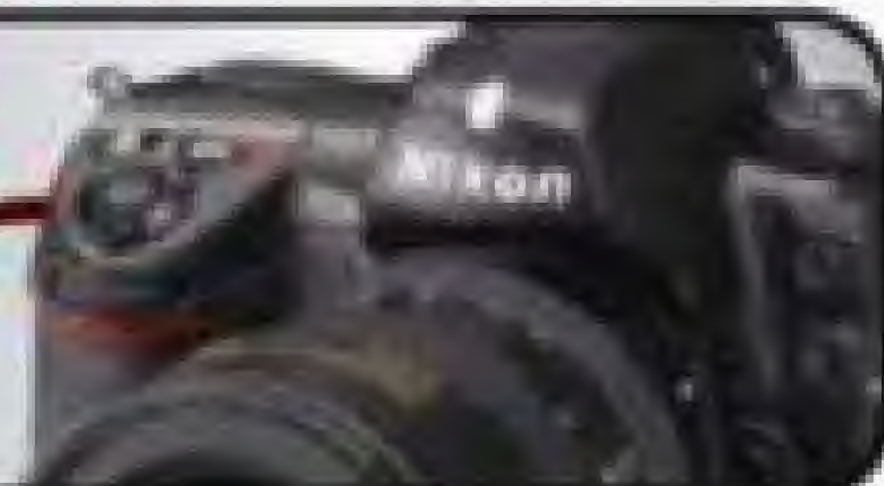
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Nikon 18-105VR split from kit.....	€249.....	(£219)
Nikon 55-200VR	€219.....	(£193)
Nikon 70-300VR	€439.....	(£386)
Fuji X100	€999.....	(£879)

Limited availability on all of the above

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Canon 70-200/2.8 L (mint -)	€799	(£703)	
Canon 24-70/2.8L (mint -)	€899	(£791)	
Canon 70-300 DO IS (EXC ++)	€699	(£615)	
Canon 70-300 IS (Mint)	€399	(£351)	
Canon 70-200 f4L (Mint -)	€449	(£395)	
Canon 28-135 IS (Mint -)	€299	(£263)	
Canon 24/1.4L MK1 (EXC ++)	€899	(£791)	
Canon 18-135 IS (Mint -)	€249	(£219)	
Canon fit Sigma 24-70/2.8EX DG HSM (Mint Boxed)	€649	(£571)	
Nikon fit Sigma 24-70/2.8 EX DG HSM (Mint Boxed)	€649	(£571)	
Nikon D200 body was €599 now	€399	(£351)	
Nikon D300	€699	(£615)	
Nikon D80 was €369 now	€299	(£263)	
Nikon 17-55/2.8 afs (Exc ++)	was €975 now	€799	(£703)
Nikkor 24-120 afs VR (Mint -)	was €489 now	€399	(£351)
Nikon 24-120afd (Exc ++)	was €399 now	€299	£263
Nikon fit Sigma 24-70/2.8EX DG	€349 now	€325	(£286)
Nikon fit Sigma 12-24 EX DG HSM	was €599(Mint Boxed)now	€549	(£483)
Panasonic G1 body (mint -) now	€249	(£219)	
Refurb Model Panasonic GF-1 body	was €399 now	€349	(£307)
Panasonic GF-1 inc 14-45 new demo, damaged box, was	€499 now	€449	(£395)
Panasonic LVF-1 viewfinder, as new, boxed	€129	(£114)	
Panasonic 14-140 (mint)	was €549 now	€499	(£439)
Panasonic 14-45 (mint -)	was €169 now	€145	(£128)
Panasonic DMW-LWA52 Wide Angle Conv			
for LX-5 inc adaptor , boxed as new	€149	(£131)	
Bronica PS 150/3.5 (SQA/SQAi) Mint -	was €275 now	€199	(£175)
Bronica PS 2X Conv (SQA/SQAi) Mint -	was €199 now	€165	(£145)
Bronica 120 6x6 back for SQA/SQAi Exc ++	was €99 now	€69	(£61)
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The perfect carrying solution for those who prefer the comfort of a backpack, but don't want to sacrifice the ability to quickly access photo gear. Tamrac developed an innovative Dual Entry System™ that allows fast access to camera gear through a side door when the pack is worn over one shoulder. Equipment can be accessed through the front panel when the pack is used like a traditional backpack. Holds and protects a DSLR with a grip and lens attached, 3 additional lenses, a 17" screen laptop and accessories.

Aero Speedpack 85	£75.95
Aero Speedpack 75	£56.95
Aero 80 SAVE £60!	£59.95
Aero 70 SAVE £33!	£36.90

Tamrac Adventure 75 Black/Rust

Lightweight, high-mobility pack that provides foam-padded protection and quick access to multiple SLRs, lenses, accessories and flash. The interior lid features the patented memory & battery management System™. Windowpane Mesh™ pockets organize film, filters and other accessories. The QuickClip™ system holds a tripod. A comfortable, foam padded harness and adjustable waist strap provide carrying comfort.

Adventure 75 Black/Rust £49.97

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Slik Sprint Pro 3 Way

Has features that are required of a full sized tripod, a maximum height of 64" reaches eye level yet it folds to an impressively compact 18.9" & weighs in at just 38 ounces. SLIK designed a new 3-way pan head that is perfect for the SPRINT PRO and is included with this model. This head can handle a camera up to 4.4 pounds in weight.

Sprint II Pro 3 Way Tripod £61.95

Thinktank Digital Holster 20 v2

Designed for regular size DSLRs, the shape of the bag conforms to the camera itself, with one straight side and one curved side, so it can stand up on its own. A "Pop Down" pouch increases bag height to house a lens hood or telephoto lens. Lid opens forward, away from the body, for fast and easy access.

Digital Holster 20 v2	£46.00
Digital Holster 10 v2	£38.50
Digital Holster 30 v2	£59.00
Digital Holster 40 v2	£59.00
Digital Holster 50 v2	£66.00

Billingham Hadley Pro

Based on the immensely popular Billingham Hadley Original, the Hadley Pro has extra features; a carrying handle, a weatherproof zippered back pocket and the facility to accept AVEA pouches. The camera insert is removable so one day it can be a roomy, well-equipped camera bag; the next it can double as a business case or a slightly posh beach bag. It will accommodate A4 files and a small laptop computer.

Hadley Pro	£SEE WEB
Hadley Small SAVE £25!	£114.95
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Morris Special Price £89.95

Stealth Gear 1 Man Hide

A ready assembled hide with built in seats. The camo-tree camouflage pattern was designed in the UK for UK countryside, this camouflage can be used all year round. Inside you will find enough space for you and your tripod or monopod to work comfortably. Hides are shower proof but not completely water proof.

Stealth Gear 1 Man Hide	£79.95
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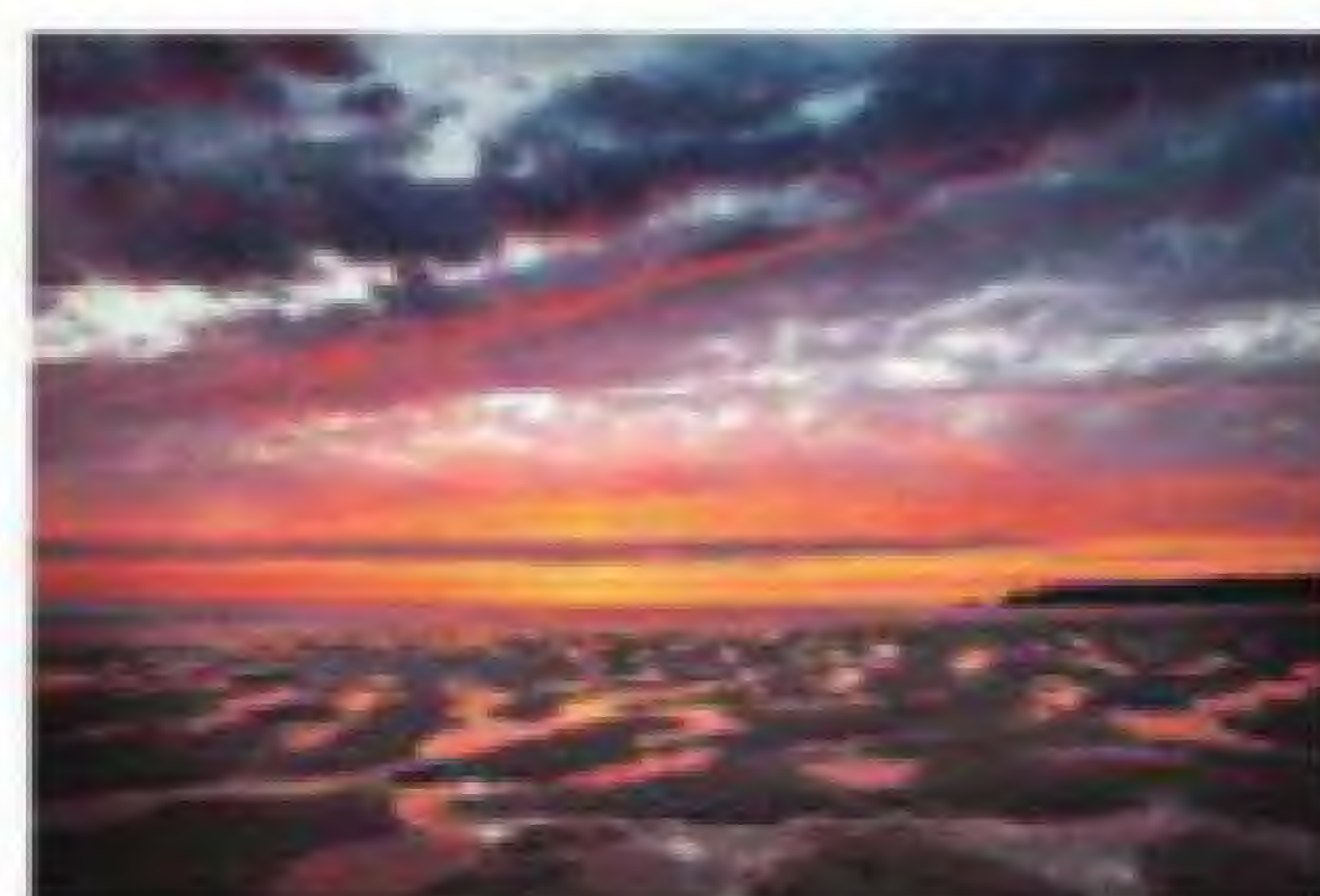
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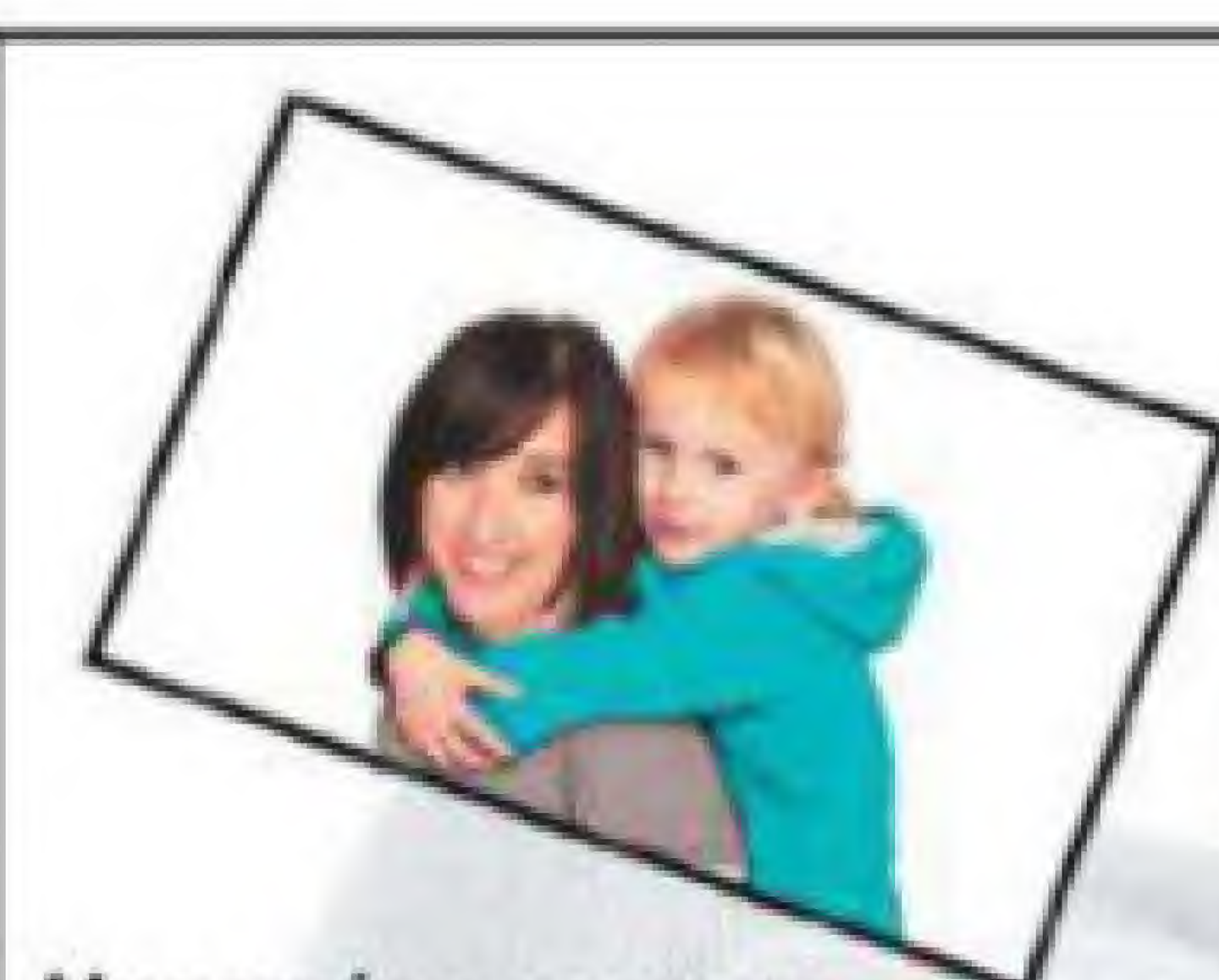
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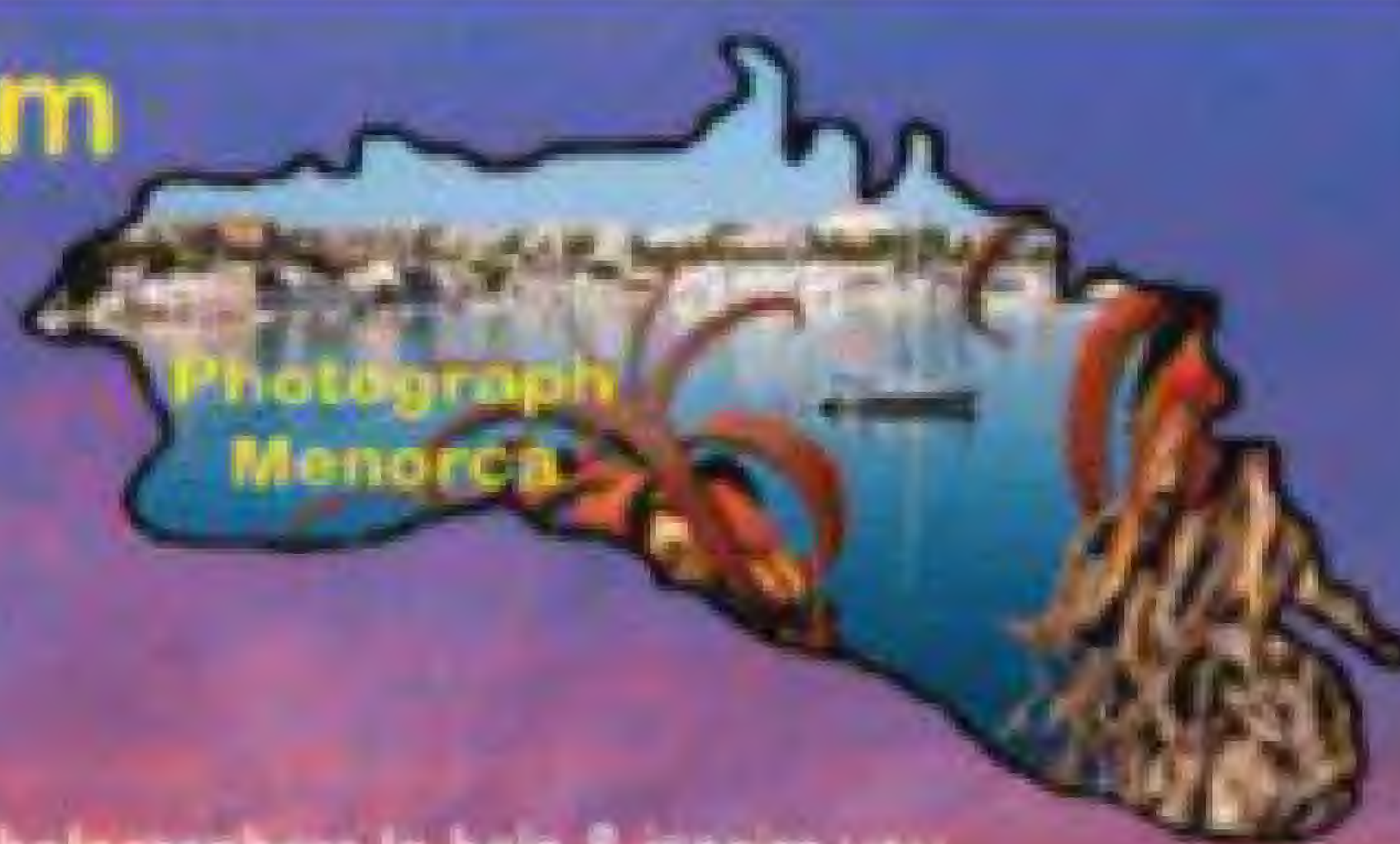
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CHARLIE HAMILTON JAMES




A film-maker as well as wildlife photographer, Charlie's Halcyon River Diaries on BBC told the story of his young family exploring their local habitat. His passion remains still photography - he was twice named Young Wildlife Photographer of the Year.

DANNY GREEN



Danny seeks to expand his knowledge of the natural world - from mammals to birds, insects and reptiles. His images appear regularly in BBC Wildlife, RSPB Birds and Outdoor Photography among others. He's had awards within Wildlife Photographer of the Year, the IWP awards and Nature's Best.

DAVID WARD




An award-winning landscape photographer working on large format, David has shot everything from huskies to Ferraris in his professional capacity - but landscape remains his passion. He stimulates discussion about the philosophy of photography and enjoys leading photographic workshops.

PHILIP MALPAS

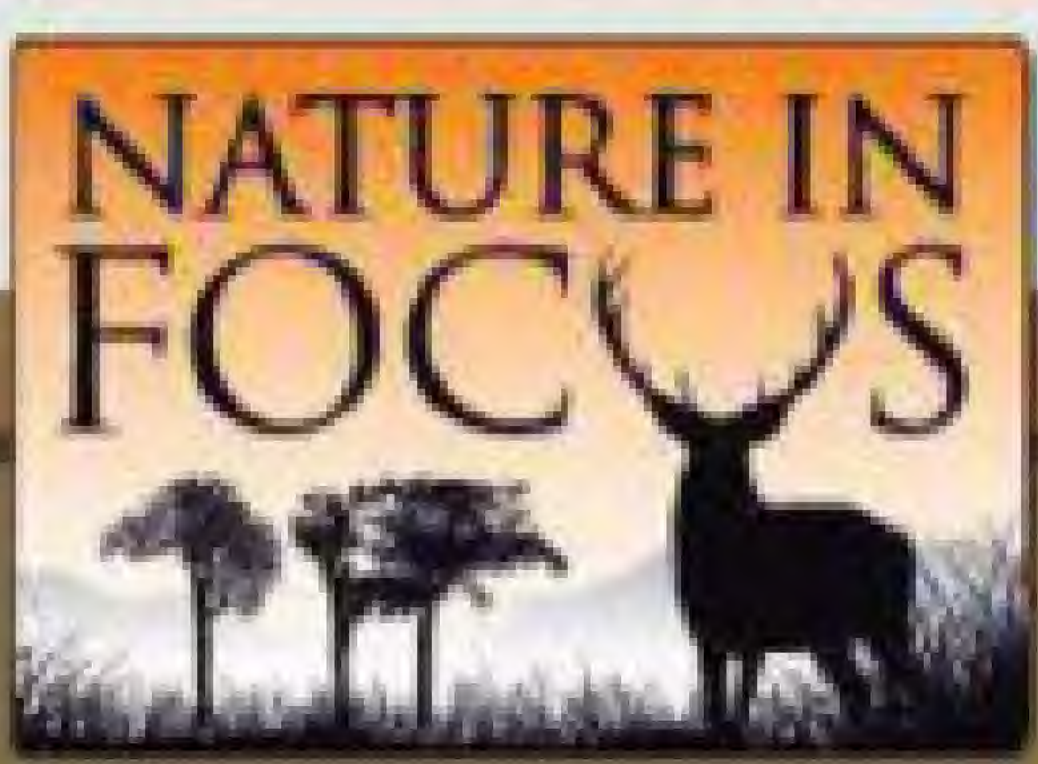


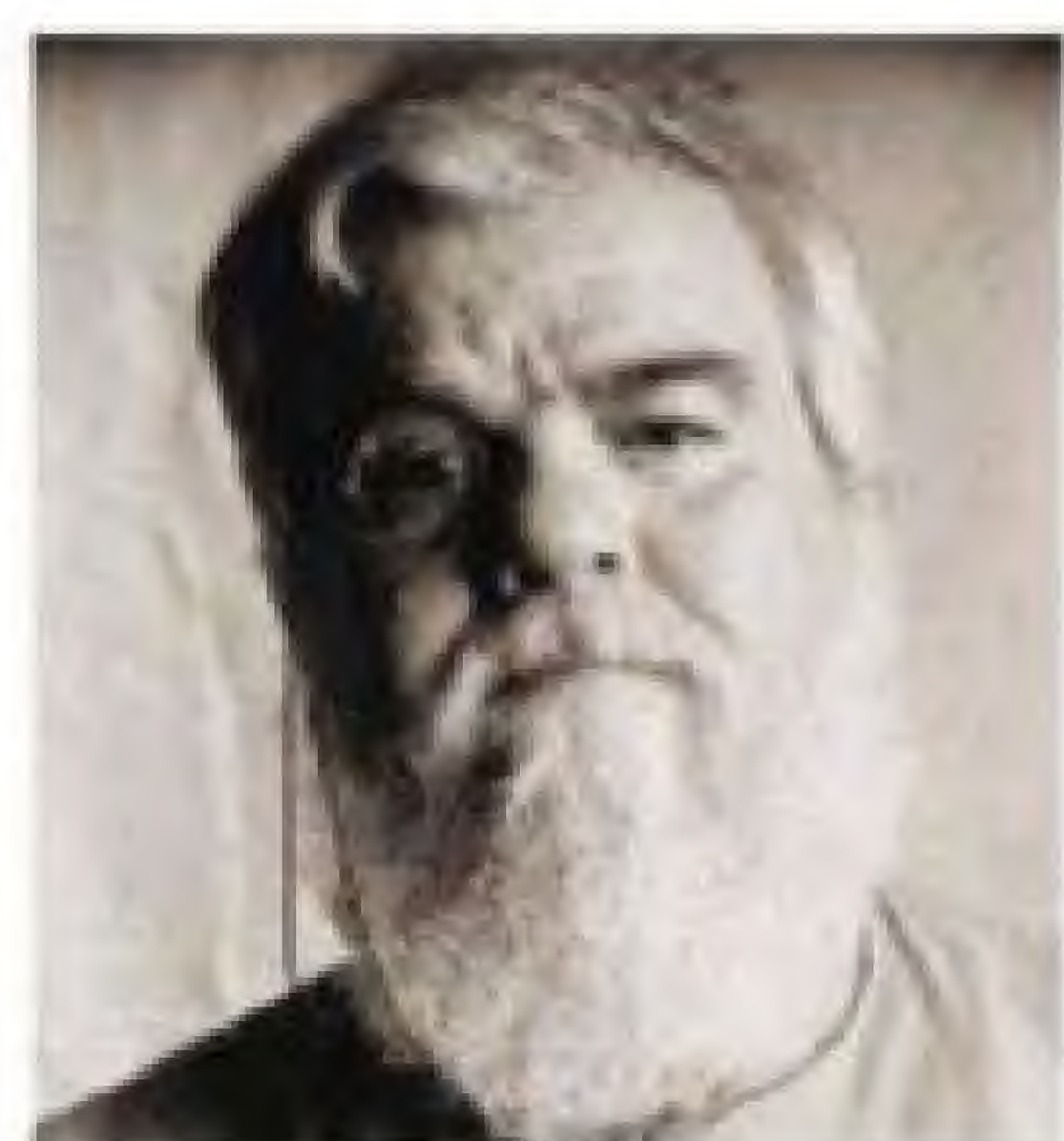
Phil loves to photograph the wilder parts of the globe. He is always keen to share his passion for studying, in minute detail, the play of light on the landscape. A photography teacher too, his images are meticulously constructed and beautifully printed.









ROGER HICKS

Roger's camera has been like a third eye, without which his life would have been very different

AGEING hippies, and those of a mystical bent, will probably remember Cyril Hoskin or possibly Hoskins (1910–1981), better known as T Lobsang Rampa. His most famous book is *The Third Eye* (1956), about his life as a Tibetan incarnate lama. The 'third eye' in question was allegedly 'opened' by a surgical operation that involved drilling a hole in his skull. The absence of any scar was explained by the way in which the operation was performed on a previous body. When Cyril fell out of a tree in 1949, the spirit form of the lama wandered over and, with Cyril's full consent, took over his body.

Now, I've spent a lot of time among Tibetans. Much of Cyril's research was very good: I've read the same books and recognised his sources. A lot of what he said, however, has no foundation in anything I know (or that anyone else knows) about Tibet. Even my friends who actually are incarnate lamas are puzzled by quite a bit of it.

But if ever I write my autobiography, I'm tempted to call it *The Third Eye*, because that is what my camera lens has been. If my father had not bought me a camera and enlarger in the 1960s, thus opening my 'third eye', my life would have been very different.

For a start, photography has taught me to look at things and to enjoy what I see. I cheerfully accept that there are many other paths to this, including painting, meditation and even drugs. At university I watched friends, stoned out of their trees, transfixed by the beauty of a piece of Sellotape stuck to a table. Personally, I prefer the camera.

Second, 'looking at things' is not confined to the purely visual, literal sense. Photography has also helped me think about things. In particular, it has taught me (even more than my law degree) that there is no such thing as objectivity. We are all products of our heredity and environment (and possibly of our past lives, too). Where you choose to point your camera, and when you choose to press the shutter, are intensely personal decisions. To pretend that you are showing the world objectively, 'as it is', is pure nonsense. The world 'as it is' for me is people and places. For someone else, it's wildlife. For someone else, it's landscapes. They

are all a part of the world 'as it is' but none is comprehensive. In fact, I'd even go as far as to say that the camera always lies, or at least, that if we're doing it right, it tells only the selective truth that we want it to tell.

Third, I enjoy photography. Most of it, anyway. I like the feel of fine equipment; the ingenuity and quirkiness of ancient technologies; the excitement and variety of travel; the intellectual challenge of the studio; the actual shooting, with its composition and choice of the decisive moment; and the pure

pleasure of seeing the pictures, and realising that sometimes I really can get it right. I like reading about it and looking at pictures in books and magazines. I like going to exhibitions. To be fair, though, I'm not wild about processing film or scanning.

Fourth, it's earned me an admittedly modest living for many years, and it's opened a lot of doors, including Tibetan ones, some of which have been quite large and ornate. It's true that my photography is almost always paired with writing, but that's mostly because I'm better at writing and enjoy it even more than I enjoy photography. I've therefore been involved in comparatively few projects that involved pictures but no words. But many of the projects that (apparently) involve words but no pictures, such as this column, rest to a very large extent on the fact that I am also a photographer. I'd be a fraud to write about photography otherwise, although unfortunately that deterred neither Roland Bathes nor Susan Sontag. For that matter, many people have commented on the way that even in fiction I paint word-pictures, so that they can 'see' what I'm saying. I think that's down to decades of photography as well.

The Earl of Lytton said, 'Genius does what it must, and Talent does what it can.' I've always been hesitant to call myself a genius, the more so given the origin of the quotation, *Last Words of a Sensitive Second-Rate Poet*, published in *Cornhill Magazine*. On the other hand, pretty much since I first picked up that Pentax nearly four and a half decades ago, I have felt that photography really is something I have to do. So, maybe I am a genius. **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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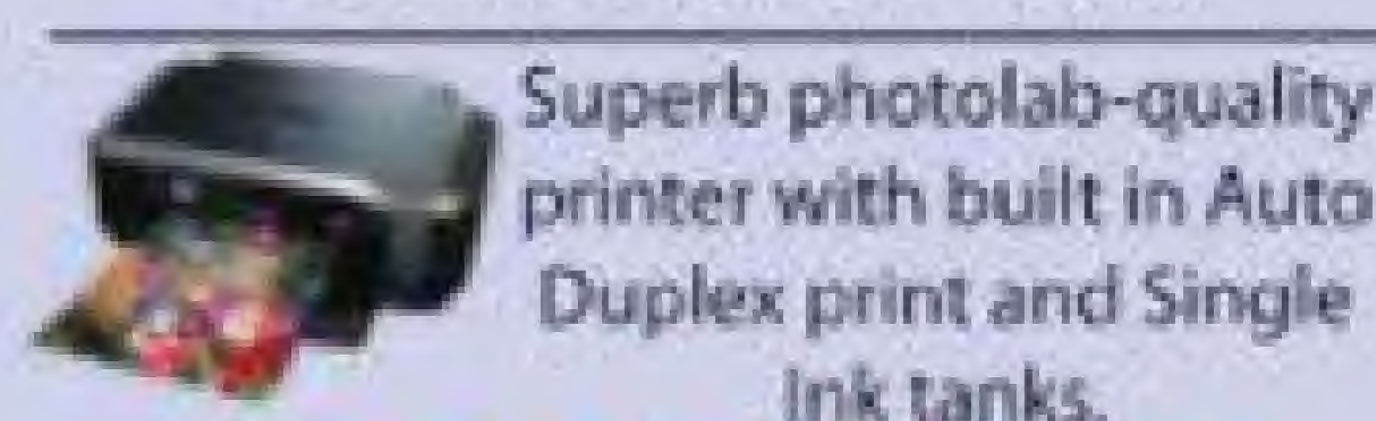


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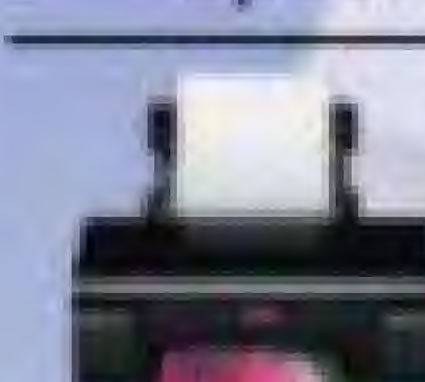


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